

ROYAL ACADEMY PICTURES

1904

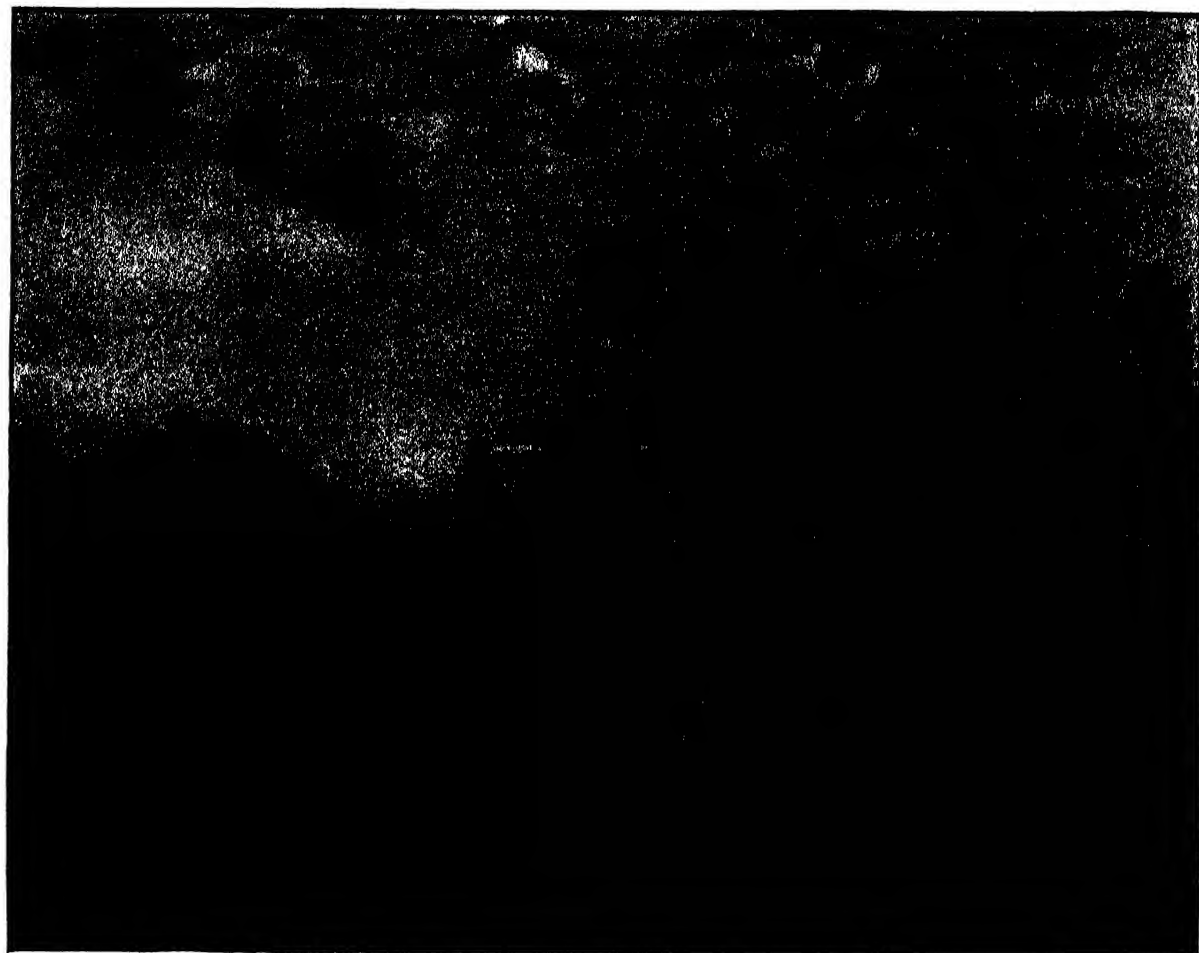
ILLUSTRATING

THE HUNDRED AND THIRTY-SIXTH EXHIBITION OF THE ROYAL ACADEMY



CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE.



AFTER RAIN.

ALOPRNON TALMAQF.

INTRODUCTION.

IN this the seventeenth issue of ROYAL ACADEMY PICTURES will be found what is perhaps the truest reflection of the Exhibition at Burlington House that has hitherto been set before the public in this form. Portraiture, subject, landscape, and marine as seen in the Royal Academy are fairly mirrored in these pages. But what is not so truly shown is the catholicity which the Academy has this year displayed in unprecedented measure.

Whether this advance is the result of the violent assault upon the institution delivered from without during the past twelve months, or whether it is due to a more liberal spirit prevailing in the Council—a spirit of greater kindliness and breadth of view—need not here be considered. The fact remains that pictures are now hung upon the walls such as have rarely before been admitted to the precincts of the Academy—pictures by painters who are leading exhibitors at the New English Art Club, and who represent the van of the saner section of the New Guard of to-day. Such, for example, are Mr. Orpen, Mr. W. W. Russell, Mr. James Henry, and Mr. Mark Fisher. Add to these the extremely “modern” works by the new Associates, Mr. Frank Brangwyn and Mr. Furso, and it will be seen that the Academy is actively grinding new corn, even though it grind exceedingly slow.

It is to be regretted, however, that, as in the past, the Scottish school is still practically unrepresented. It may be argued that the Scots have their own Royal Academy, which under Sir James Guthrie seems to have united the two wings of Scottish artists, the old and the new, and that there is no need that they should any longer aim at displaying their works in London. That is an error. The Scottish school of to-day, in no wise represented by the Scottish members in the Royal Academy of London, have conquered in Paris, Brussels, Berlin, Munich, Vienna; only in the

Metropolis of the Empire do they remain unknown to the general public: and I say that, even though our painters may not view with entire approval the methods of the Scottish school, justice to the public of the Imperial city requires that the art-work of one-half of Great Britain should be made known in the other. It cannot be denied that harshness of criticism on the one side and resentment on the other have heretofore prevailed, and sown the seed of mistrust and almost of open dissension. The time has surely come for conciliation and kindness, when Academic hospitality should cordially be extended to the leaders of the sister institution, so that we may depend upon seeing and judging in Burlington House the work of Sir James Guthrie and of Messrs. John Lavery, J. E. Christie, E. A. Walton, Noble, Roche, Macaulay Stevenson, Paterson, A. K. Brown, Austen Brown, Millie Dow, George Henry, Hornel, Crawhall, and the rest. The Royal Academy must not interpret too narrowly the maxim of the year which is printed upon its catalogue—"Labour is the price which the gods have set upon everything valuable." Qualities other than obvious labour may win recognition, and prove of useful suggestion. Few will say that the Scottish school lacks honest effort, even though the old Academic style be out of fashion in the North; why then must we wait and wonder while British painters, whose names are household words in the art circles of Europe, are names and nothing more to the people of London, and, in too great a measure, to the provinces of England?

Although this is a plea for important change, it must not be imagined that this year's Academy exhibition is lacking in novelty. Never before has such a revolution for it is nothing less--been seen in these privileged chambers; never have Academicians shown equal generosity and genuine hospitality to outsiders and to the younger men. It is, indeed, an outsiders' exhibition, and, with a laudable recognition of the fact, to them has been conceded the choice of position upon the walls. The principle, as a matter of fact, has been pushed rather far. What are the finest portraits of the exhibition? Mr. Sargent's "Mrs. Wertheimer," "Mr. Devitt," and the "Duchess of Sutherland;" Mr. Orchardson's "Sir Samuel Montagu," and Mr. Furse's "Diana of the Uplands;" and not one of them has a "centre," while two of them are above the line. The place of honour on the side of the great gallery is given to Mr. David Farquharson's "Full Moon and Spring Tide;" it is flanked by Mr. Wollen's "Waterloo" and by Mr. Draper's "Golden Fleece." Miss Lucy Kemp-Welch, the Hon. John Collier, Mr. John Charlton, Mr. Hatherell, Mr. Dollman, Mr. Margetson, Mr. Hay, Mr. Goetze, even Mr. Sauber, have all been treated with similar distinction. It is the tribute of the Academy to the outsider unprecedented in its history, not entirely due to the fact that the members themselves have failed in some measure to maintain their higher level of achievement.

For that reason, perhaps, this year's exhibition may not be so "popular" so far as public entertainment is concerned. Every year men paint and model less for the public and more for the artist, and technical perfection becomes the higher aim, though, perhaps, the less amusing and less profitable. Yet we cannot look at the portraiture without recognising the extraordinary excellence of certain of the canvases, which proclaim themselves as masterpieces, and which will assuredly count in the future in the record of the art of the century. In landscape and in sea-painting, and again in essentially modern studies of open-air effects, are examples of outstanding merit, worthy to be included among the achievements of the British school. The subject pictures, taken as a whole, are not on quite so high a plane; they rarely are in an English exhibition. And yet skill and imagination proclaim themselves over and over again. The water-colour section scarcely yields in interest to the exhibitions of the special societies devoted to the aquarelle; and the sculpture, though less demonstrative than usual, is so fine in technical quality that it could stand the test of comparison with almost any exhibition in Europe. It is unfortunate that in existing conditions no opportunity is offered for the proper reception and exhibition of the more ambitious works in sculpture now constantly being produced, the sight of which would awaken the unsuspecting public to a knowledge of the present position of the school, and of the mass of talent which is so inadequately displayed in the rooms of the Academy.

M. H. SPIELMANN.

NOTES.

SIBYLLA FATIDICA (p. 7). *By Henry Pegram, A.R.A.* This group, executed in marble, was first exhibited some years ago in the plaster. There is no indication of the name of the Sibyl here intended; but the incident, dramatically imagined, is clear enough. The prophetic woman has consulted her crystal and has foretold disaster to her companion, who flings herself, disconsolate, across her knees. The group has been bought by the President and Council of the Royal Academy, acting as Trustees of the Chantrey Bequest, and will in due course be lodged in the Tate Gallery—"The National Gallery of British Art."

"MRS. KENDAL, MISS ELLEN TERRY, AND MR. TREE IN 'THE MERRY WIVES OF WINDSOR'" (p. 9). *By the Hon. John Collier.* The picture is an interesting record of the remarkable performance produced at His Majesty's Theatre, London, on January 17th, 1903, with Mr. Lionel Brough also in the cast. The artist has clearly been inspired by Sir Joshua Reynolds's "Garriek between Comedy and Tragedy;" and it is to be hoped that the picture may one day take its place in the wonderful collection of theatrical portraits of the Garrick Club.

YOUTH (p. 14). *By Briton Riviere, R.A.* In spite of the Chancerian couplet which describes the motive of this canvas, the picture is, in fact, a companion to that painted a few years since, of the Christian Knight who, thinking naught of pleasure, descends into the cave—"In manus tuas, Domine."

ISABELLA AND THE POT OF BASIL (p. 25). *By A. T. Nowell.* It is hardly necessary to remind the reader of the subject of this picture, which Keats borrowed from Boccaccio—how the brothers of Isabella murdered her lover, how, marvellously led, she found where they had buried him and dug up his head and brought it home and planted it in her pot of basil, and how the plant prospered until the brothers, exasperated at Isabella's tears over pot and flower, destroyed them, and she faded and died.

HIS GRACE THE ARCHBISHOP OF CANTERBURY (p. 37). *By A. S. Cope, A.R.A.* The Archbishop is here represented in his robes of the Prelate of the Garter.

SHAKE OUT YOUR REEFS, &c. (p. 48). *By W. L. Wyllie, A.R.A.* It should be explained that this picture does not figure in the Exhibition. It was sent in by the artist, but in consequence of the unconventional inclusion of two pictures in one frame the Council pointed out the irregularity, and requested the artist to withdraw it. This the artist did, but too late to permit of the illustration being withdrawn also from these pages.

VOX POPULI (p. 50). *By E. Blair Leighton.* The incident here represented is suggested by the adventures of Margaret of Anjou, the wife of Henry VI. She is supposed to be showing the little Prince of Wales to the assembled populace in the hope of gaining fresh adherents to the Lancastrian cause. Such is the subject, but the artist makes no pretence, of course, of representing the actual scene in all its historical details.

FROM SOUTHERN SEAS AND THE SPANIARD'S YOKE (p. 54). *By Edgar Bundy.* The artist disclaims any intention of illustrating any particular event, historical or literary; but readers of "Westward Ho!" will find it difficult not to associate the picture with the striking scene in that book, wherein a sailor returned displays to the assembled company the marks of his captors' yoke upon his body.

FLATFORD: SCENE OF CONSTABLE'S PICTURE, "THE HAY WAIN," AS AT THE PRESENT TIME (p. 59). *By David Murray, A.R.A.* In actual composition this picture resembles less Constable's "Hay Wain" than "A Mill Stream" in South Kensington Museum, in which appears the very boat introduced in this picture—a craft which to this day is drawn up on the bank.

"DESPISED AND REJECTED OF MEN" (p. 65). *By Sigismund Goetze.* This very simple allegory is too transparent to need any words of explanation. The missionary and hospital nurse are the only ones of the crowd who are moved by the religious idea, and charity itself is dead.

ELAINE (p. 67). *By Ernest Normand.* The mythic Lady of King Arthur's Court—the "lily maid of Astolat"—dies of love for Lancelot—

"I loved you, and my love had no return,
And therefore my true love hath been my death."

By her desire her body was lain upon a bed and the bed placed on a barge, with a dumb retainer to steer it down to King Arthur's palace. And the King directed that the body should be burned and the sad tale of her death engraved upon her grave.

PLUTO'S MESSENGER (p. 69). *By G. A. Storey, A.R.A.* Proserpine, the daughter of Jupiter and Ceres, was carried off by Pluto to the nether world as she was gathering flowers in the fields of Enna. She became the wife of Pluto, and queen of the infernal regions, but was allowed to return each year to earth to see her mother. The allegory of the blossoming and decay of flowers is clear enough in this, one of the prettiest of classic myths.

ISABELLA AND THE POT OF BASIL (p. 85). *By H. C. Fehr. (See ante.)*

DEATH AND THE WOODCUTTER (p. 86). *By W. Logsdail.* The fable is best known from the version of Lafontaine: how the poor woodcutter cries in despair to Death to come and release him, and how, when in response to his appeal Death does appear and asks him what he wants, the woodcutter replies that he merely wished him to help replace the faggot on his shoulders that he might trudge on again.

THE SPIRIT OF BRITISH MARITIME COMMERCE (p. 87). *By F. Lynn Jenkins.* This work, executed for the great newel-post of the staircase in Lloyd's Registry in Fenchurch Street, London, is in bronze, silver, and marble, with shell decoration in the wings.

DEPARTURE OF LANCASTER FOR THE EAST INDIES (p. 97). *By F. Brangwyn, A.R.A.* The English East India Company war by Queen Elizabeth on December 31st, 1600, and the struggles which ensued with the Dutch, mainly over the spice trade, forms a bloody chapter in our Asiatic commercial history. The Dutch, in spite of treaties, maintained for the most part the spice trade, and left to French and English commerce mainly manufactured articles and raw stuffs. Sir James Lancaster was one of the naval leaders who succeeded in forcing forward British trade; he effected a commercial treaty with the King of Achen in 1600, and gave such information relative to a North-West Passage as brought about the discovery by Baffin and others.

PHYSICAL ENERGY (p. 98). *By G. F. Watts, O.M., R.A.* This statue, which is designed to illustrate the physical, as distinct from the intellectual activity of the nation, typifies that restless energy which has built up the Empire. It is fitting, then, that this great group should be selected to mark the grave of Cecil Rhodes in the Matoppos Hills.

ASTERIÉ (p. 99). *By Sir E. J. Poynter, P.R.A.*—Horace is nowhere more dainty and charming than in the ode "Ad Asterien," in which he bids her:—

"Shut the fond door at evening's first shade,
Nor look down the street at the soft serenade" (*Dr. Francis' translation*).

In the lines quoted by the artist the poet, it will be seen, warns Asterië against doing the very thing we see her calmly enjoying in the picture.

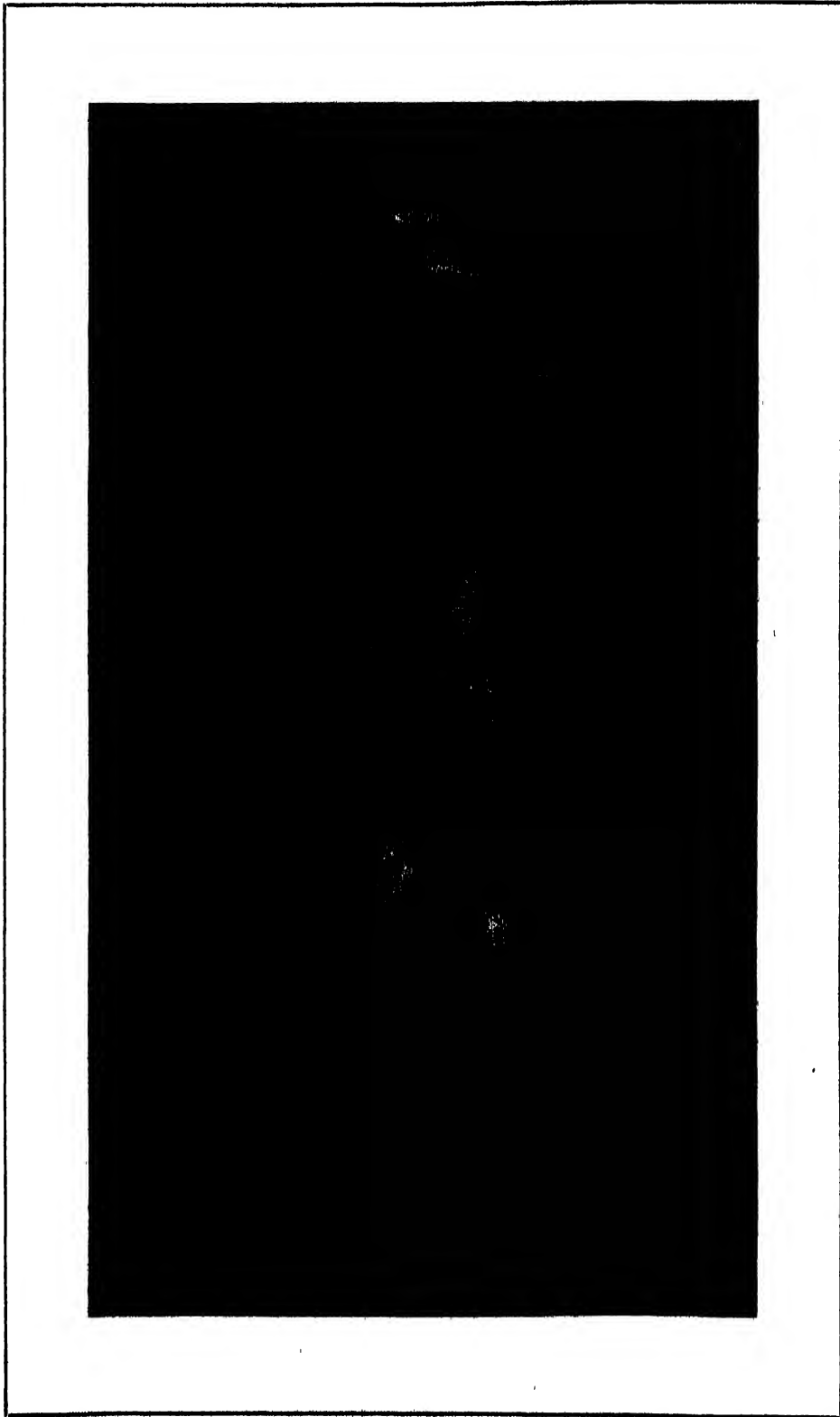
GEORGE II KNIGHTING TROOPER BROWN AT DETTINGEN (p. 111). *By J. P. Beadle.*—Dettingen, fought on the 27th of June, 1743, was the last battle in which a king of England fought in person. The French lost 6,000 men; the English about 3,000. The following passage is given in the catalogue: "George II knighting Trooper Brown of the 3rd Dragoons on the battlefield of Dettingen for the following gallant action. With bridle-hand disabled by the loss of two fingers, having been carried by his runaway horse through the French lines, he there recaptured the standard of his regiment, and fought his way back single-handed."

ST. FRANCIS OF ASSISI AND THE HEAVENLY MELODY (p. 162). *By Frank C. Cowper.*—The great advance in the knowledge of the life of St. Francis and of the Franciscans has drawn many artists as well as scholars to this fascinating subject. Among the recent discoveries of documents is the original basis of the *Fioretti di San Francesco*, on which Mr. Cowper depends for the legend of the vision which appeared to the holy man. He introduces also the doves which were rescued from the snarer, a youth who was also converted by the saint, and became a friar "and led a holy life from that day forth."

ST. ELIZABETH OF HUNGARY (p. 172). *By Henry E. Crocket.*—This subject, which so often recurs on the walls of the Academy, is of singular fascination. The artist has taken the version of Mrs. Jameson: "After the death of her husband the widow and her children were banished from the Wartburg. It was winter-time, and the snow lay on the ground . . . she carried her new-born babe in her arms. . . So she wandered about with her children till she found a refuge in a poor inn."

ROYAL ACADEMY PICTURES, 1904.

PART I.



LILIAN.

G. F. WATTS, O.M., R.A.

(From a Copyright Reproduction by Fredk. Holger.)



A SUN WORSHIPPER.

H. S. TUKE, A.R.A.



GATHERING THE FLOCK.

80 x 50

H. H. CAUTY.



HAPPY MOMENTS.

80 x 50

• GEORGE HARBOUR.



THE ERRANT HEN
H. H. LA THANGUE, ARA



SIBYLLA FATIDICA

HENRY PEGRAM, A.R.A



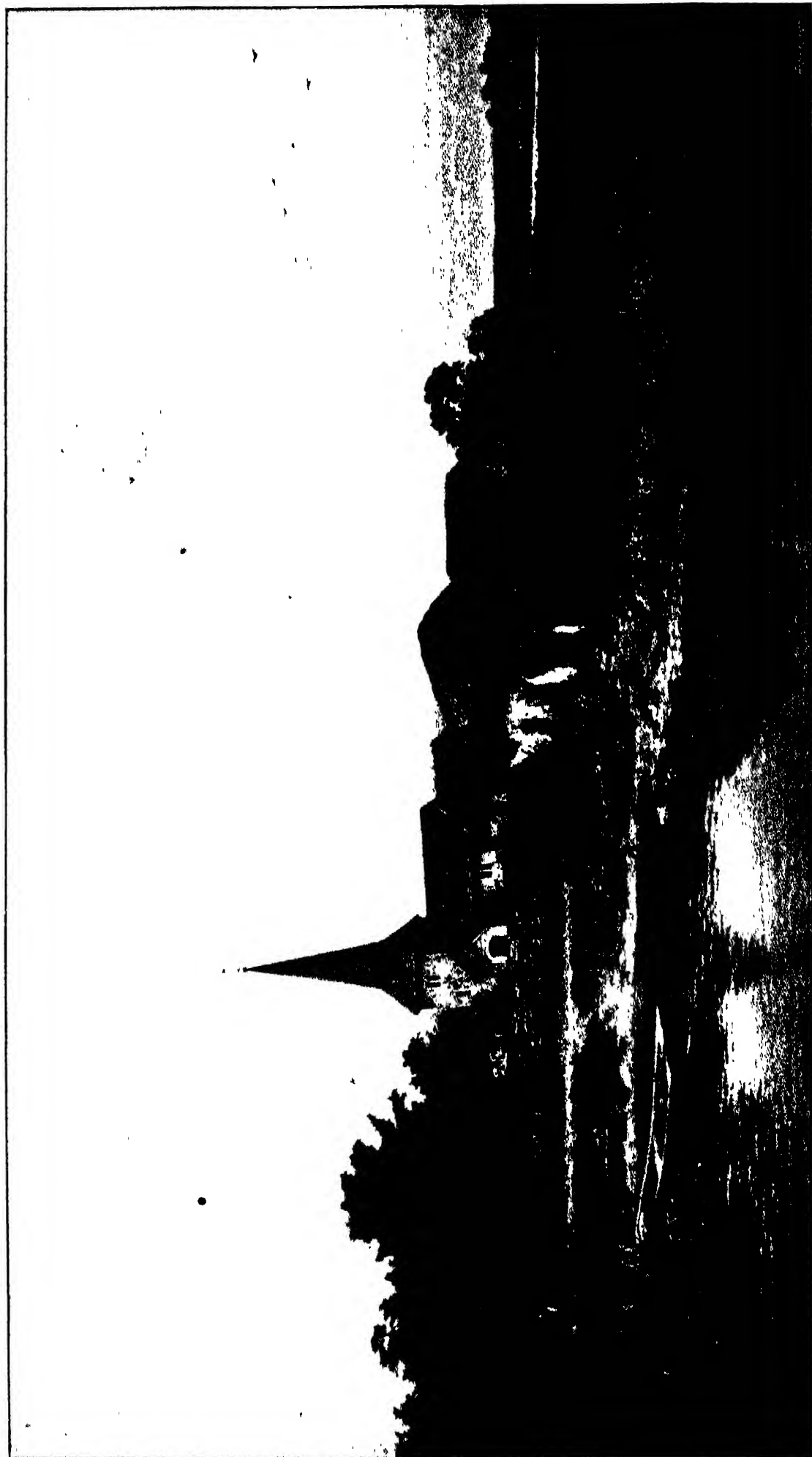
ON THE ROLLING ZUIDER ZEE

EDW. J. H. A. - ES. R. 14. R. 1



THE MERRY WIVES OF WINDSOR.
MISS ELLEN TERRY, MRS. KENDAL AND MR. BEERBOHM TREE,
THE HON. JOHN COLLIER

THE MERRY WIVES OF WINDSOR. THE HON. JOHN COLLIER



EVENING
B W LEACER R A

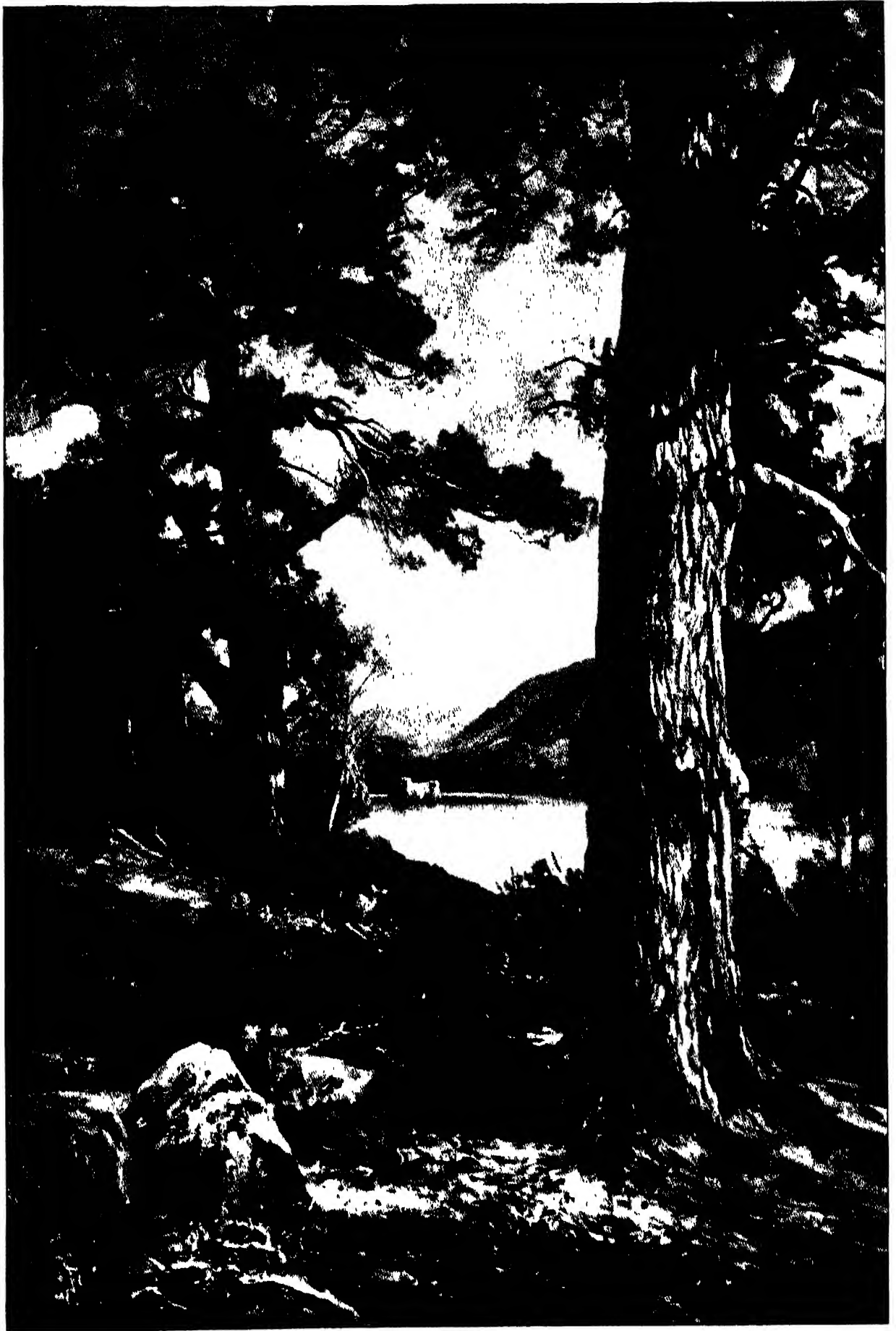


VOLUNTEERS
ARTHUR & BLAC



CRYSTAL, DAUGHTER OF THE REV ARTHUR PHILLIMORE.

JOHN H F BACON, A.R.A



OLD SCOTCH FIRS LOCH AN EILAN.

J. MACWHIRTER, R.A.



84 x 67

YOUTH

IN GREY PERELL IS SE" YOJTHEDE
DELITE SO DOTH HIS BR DIL "EEDE --CHAPLAIN
BRITON PIV ERE RA

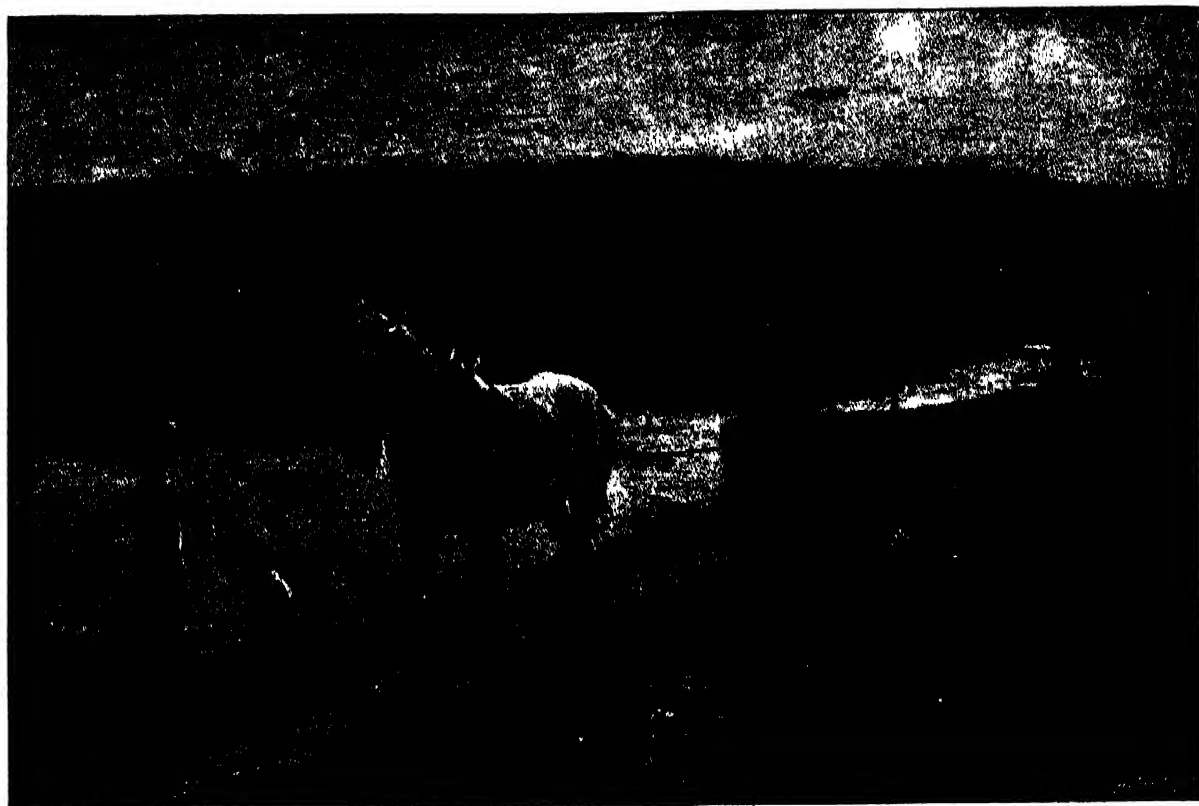


THE BRIDGE
ARNESB. BROWN, A.P.A.



DIANA OF THE UPLANDS

C W FINE ART



THE OLD BARGE

EDWARD STREET



SHELLEY WRITING THE DEDICATION OF
'THE REVOLT OF ISLAM'

EVING CROWE, ARA



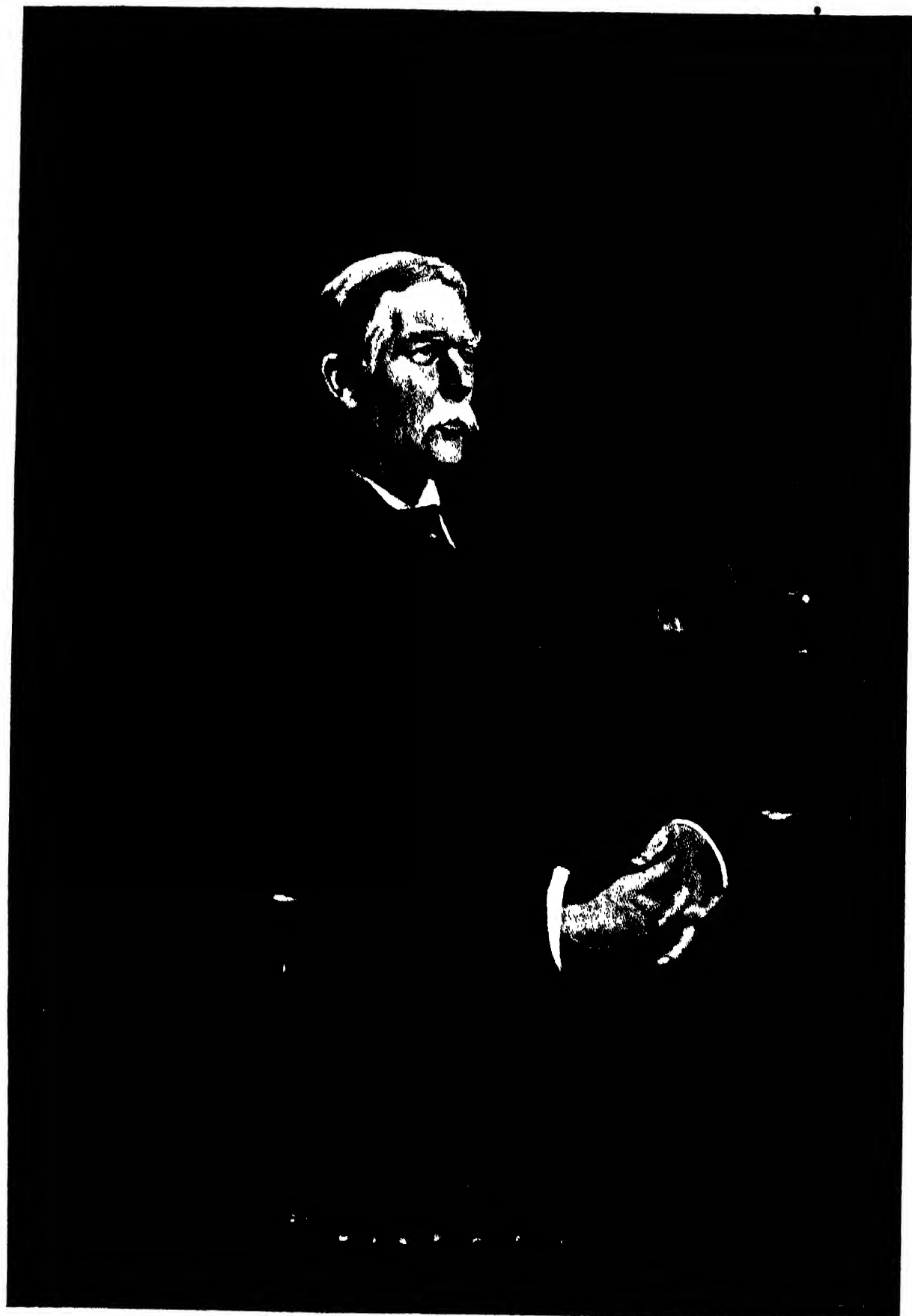
OLGA A PORTRAIT

T. C. GORCH.



AN AUTUMN MORNING.

ERNEST PARTON



SIR NEVILLE LUBBOCK, K.C.M.G.

CHAIRMAN OF THE WEST INDIA COMMITTEE

*Presentation Portrait in Recognition of his Eminent Services
on behalf of the West Indian Colonies.*

PROF. HUBERT VON HERKOMER R.A., C.V.O.



ST. PAUL'S CATHEDRAL
W. L. WYLLIE, A.R.A.



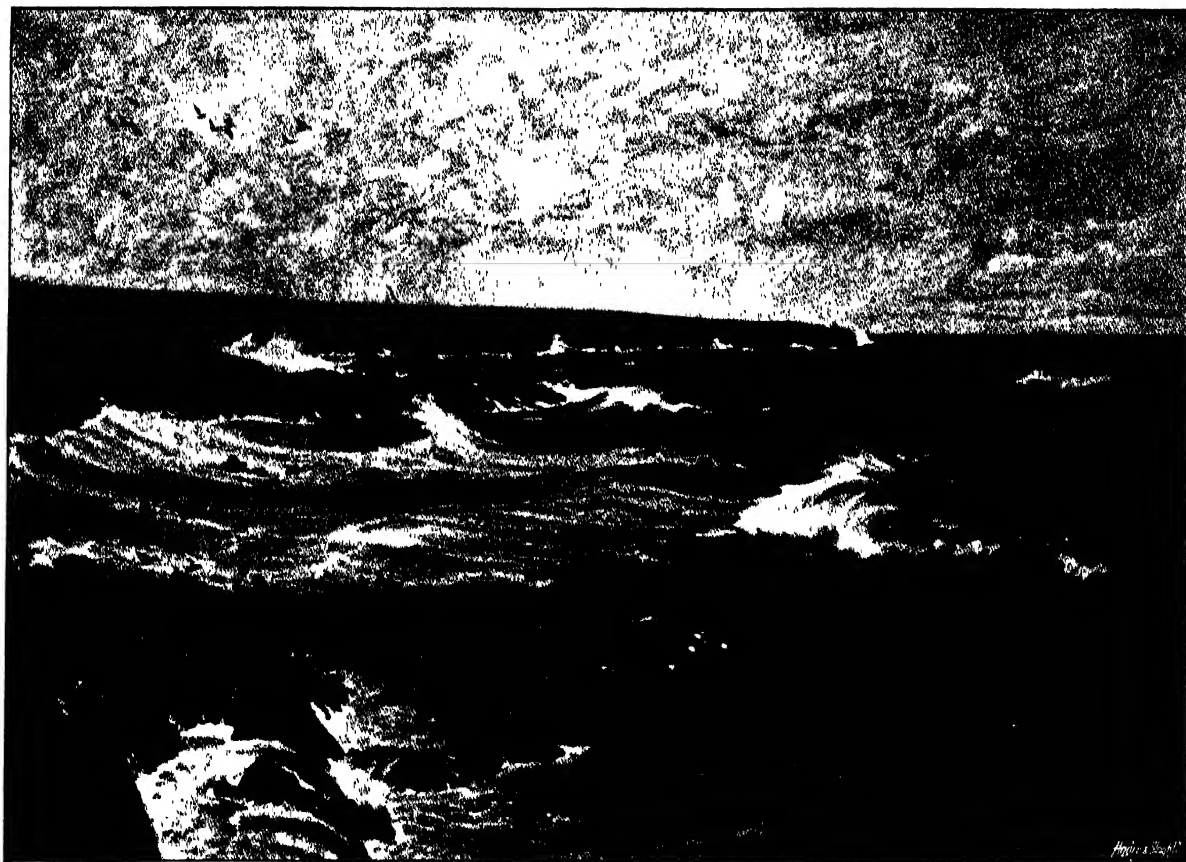
ST. GEORGE.
GEORGE FRAMPTON, RA

4 FT. HIGH



THE BIRK, THE ROWAN, THE PINE, AND
THE GRAMPIAN HILLS.

J. MACWHIRTER, R.A.



THE WANING STORM.

R. W. ALLAN. R.W.S.

4H x 72



THE BRIDE.

"And ye shall walk in silk attires and silks hae to spare."

J. Young, HUNTER.



ISABELLA AND THE POT OF BASIL

• ARTHUR T. NOWELL

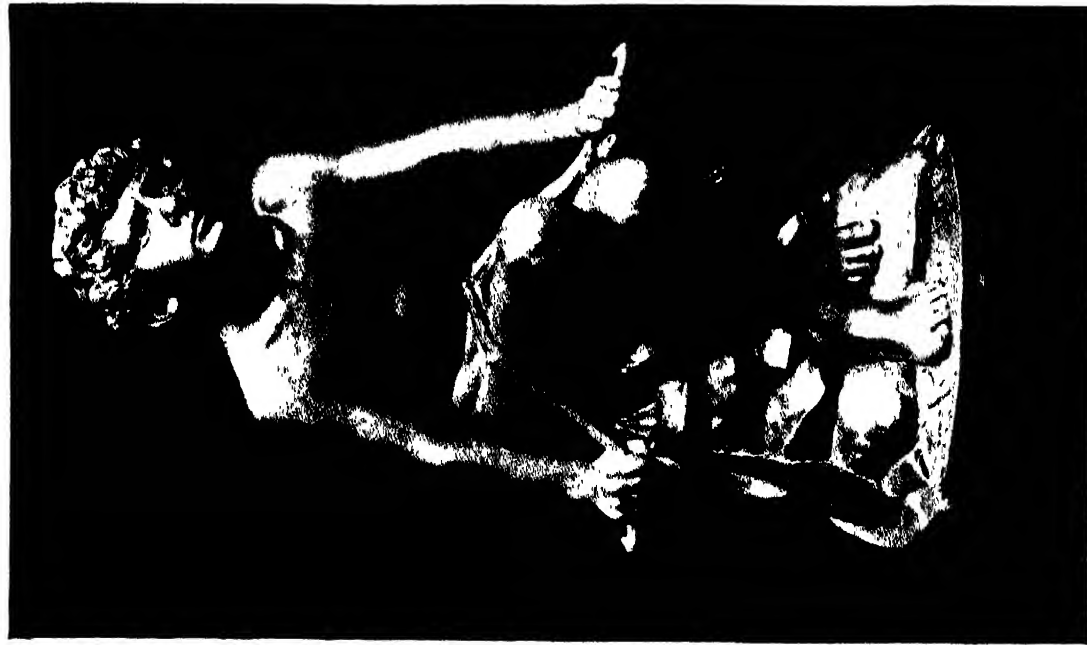


FULL MOON AND SPRING TIDE

DA. D. FARO-JARSON, A.R.S.A



DISCUSSING HER LINES.
CHARLES M. PADDAY.



THE SURRENDER
A C LUCCHESI

3 FT 6 IN H CH



THE DANCER *Spitzel*
BERTRAM MACKENNAU

5 FT 7 IN HIGH



PAN
HENRY DEGRAM A P 4

6 FT HIGH



17 x 30

•
THE YEARS AT THE SPRING
AND DAYS AT THE MORN."
GEORGE WETHERBEE, R. I.



CROSSING THE BAR.
EDMUND G. FULLER



48 x 72

TOO LATE.
F. SPENLOE-SPENLOE.



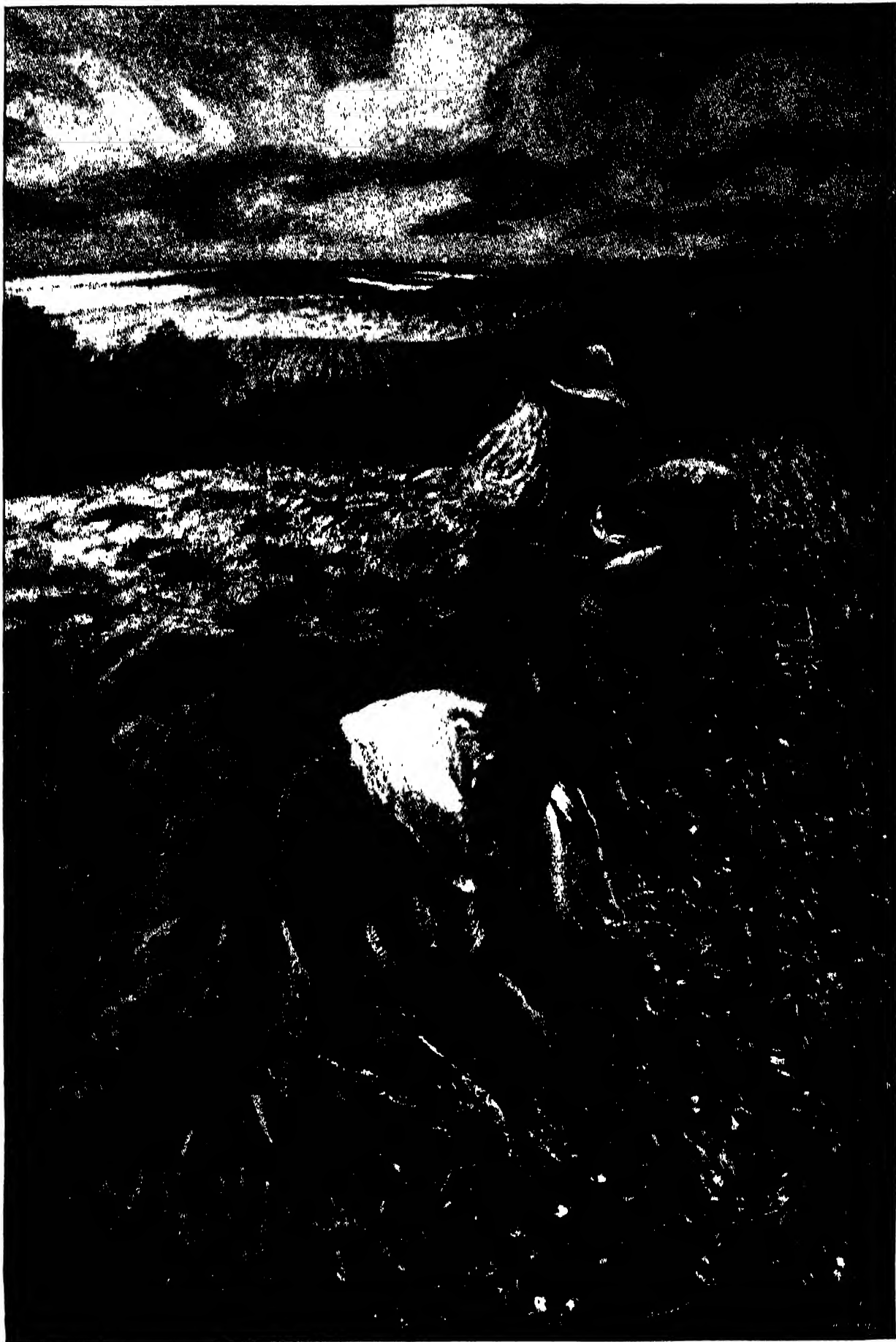
MRS GERALD BEDDINGTON

SOLOMON J SOLOMON ARA



DADDY'S DARING

JOSEPH CLARK.



IN THE BEAN FIELD.

GEORGE CLAUSEN A.R.A.



THE FIRST CHAPTER.

MARIE SEYMOUR LUCAS

16 1/2 x 12 1/4



TRESPASSERS
YIELD KING, V.P.R.I

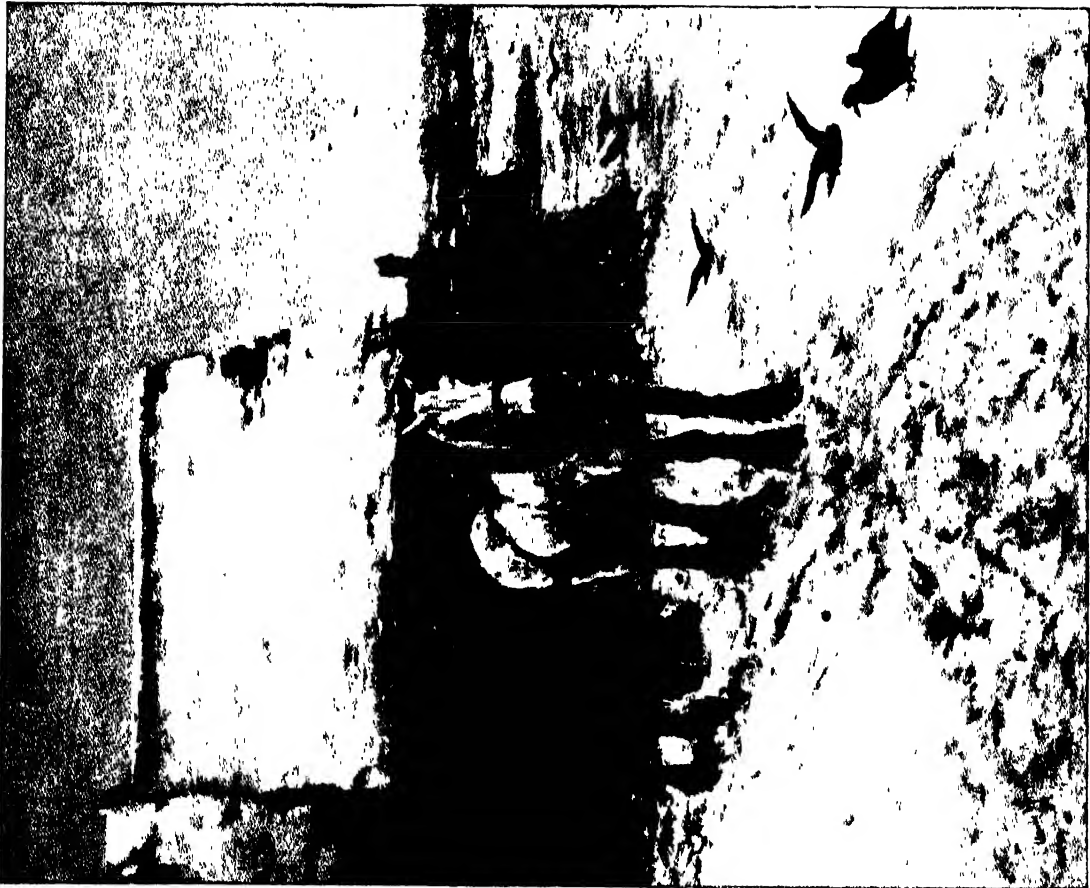


HIS GRACE THE ARCHBISHOP OF CANTERBURY.

A S COPE, A.R.A.



WATERLOO "THE LINE WILL ADVANCE!"
W B WOLLEN, R.I



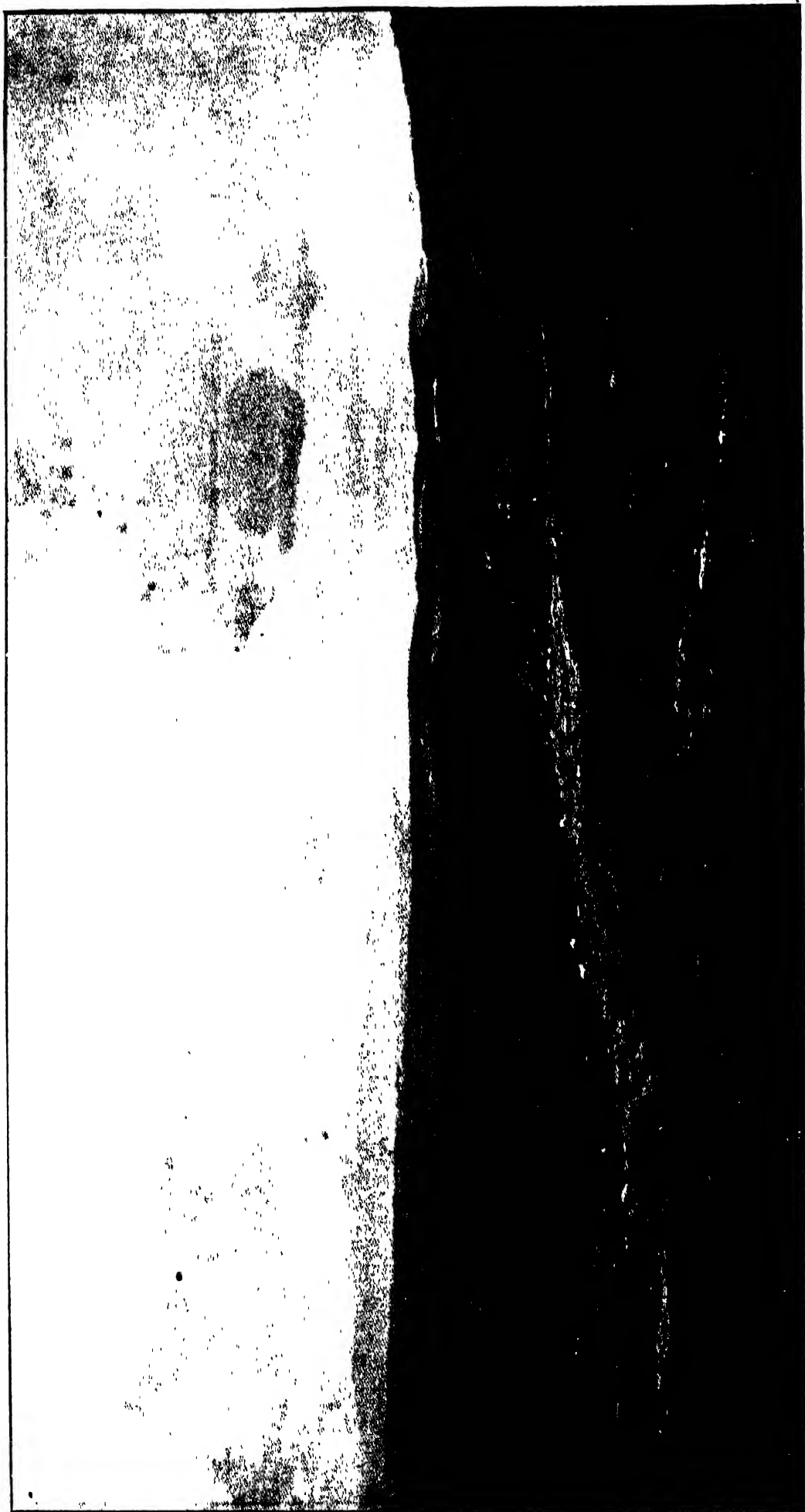
GETTING READY FOR WORK.

C.A. DE HAYES, R.I.

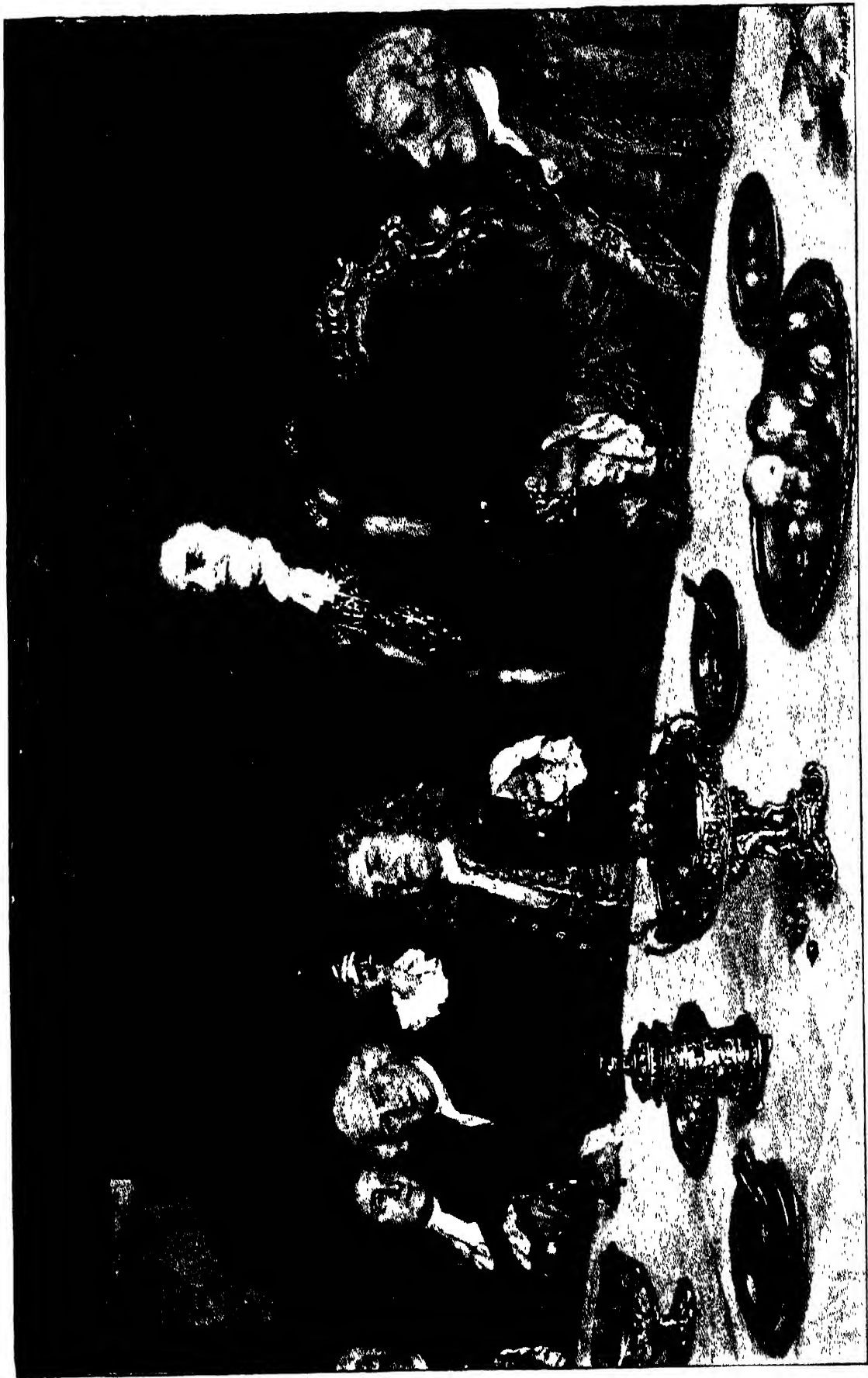
40 x 30



'PJIFFS, POWDERS, PATCHES, BIBLES,
B L'ET-DOUX.'
IS...E. L. GLOAG



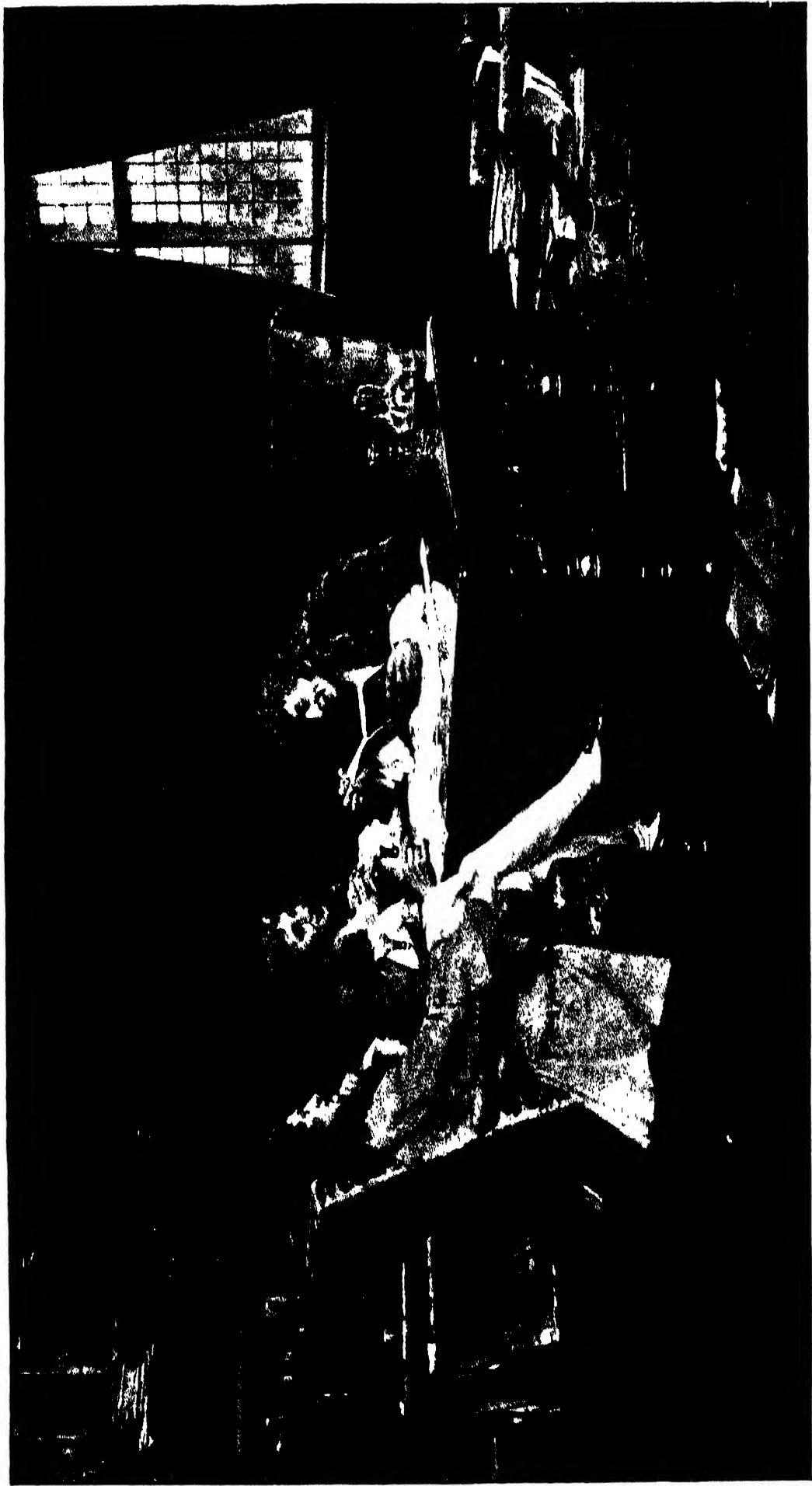
THE BORDERLAND.
J. A. JONER, R.I.



"TO OUR NEXT MERRY MEETING"

C. HIGHT-WOOD

The Company's 1st. Anniversary of 1912



12 x 18

"HENCE TO MR SO-AND-SO, THE POETS, WHERE WE HEARD
THE LATEST LAMPOON, AND HAD SOME EXCELLENT MADEIRA."

Extract from an Old Story

JOHN A. LOMAX.



SIR HENRY COTTON, K.C.S.
H. H. ARMSTRONG, R.A.



MRS. GEORGE MOSENTH
GEORGE FARMER, R.A.



THE RT HON EARL CADOGAN, K.G., P.C.

SOLOMON J. SOLOMON, A.R.A.



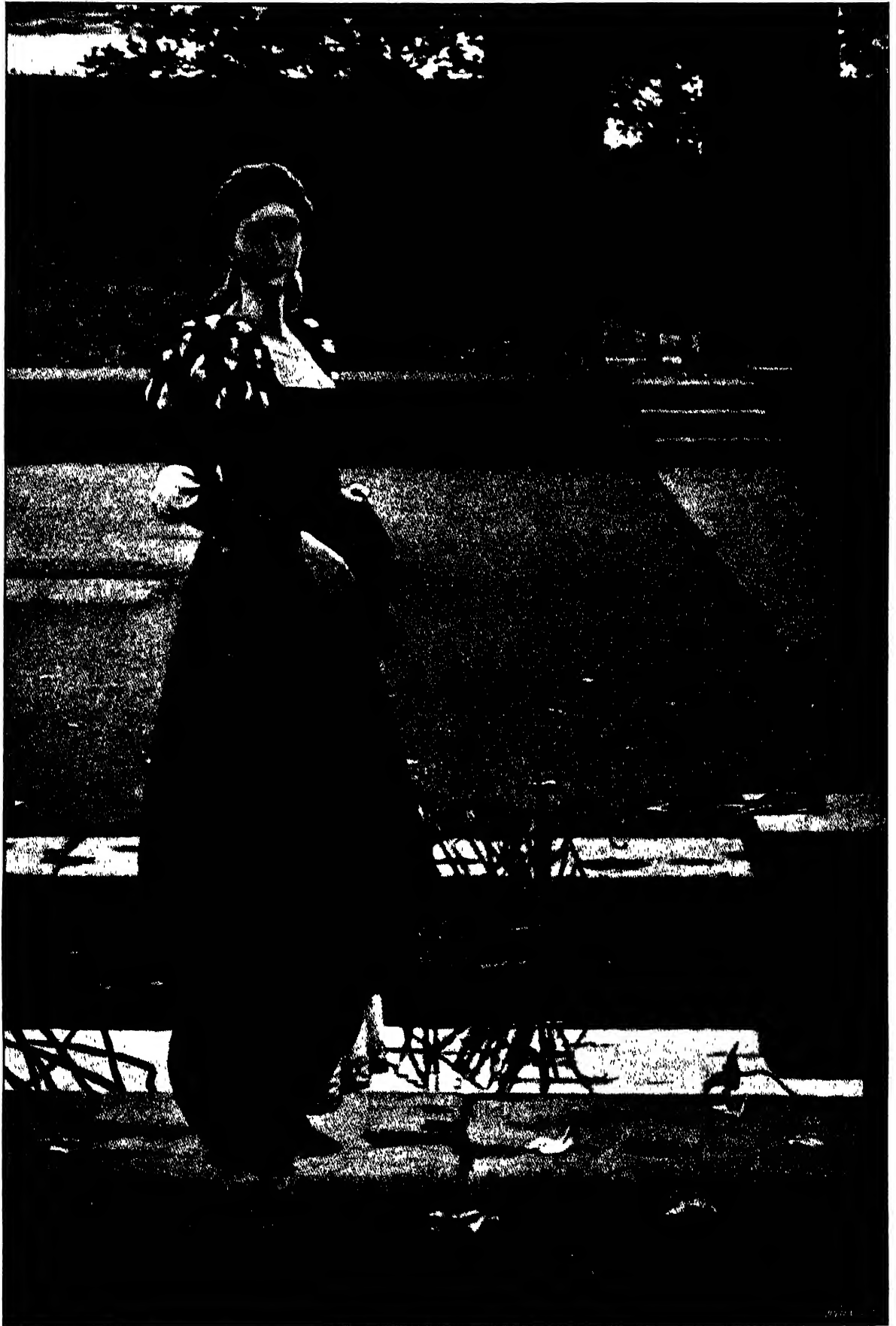
THE SWORD A TWICE-FOUGHT BATTLE.

GEORGE W. JOY



SONGS OF THE MORNING.

HENRIETTA RAY (MRS. ERNEST NORMAN).



IN THE WIZARD'S GARDEN.

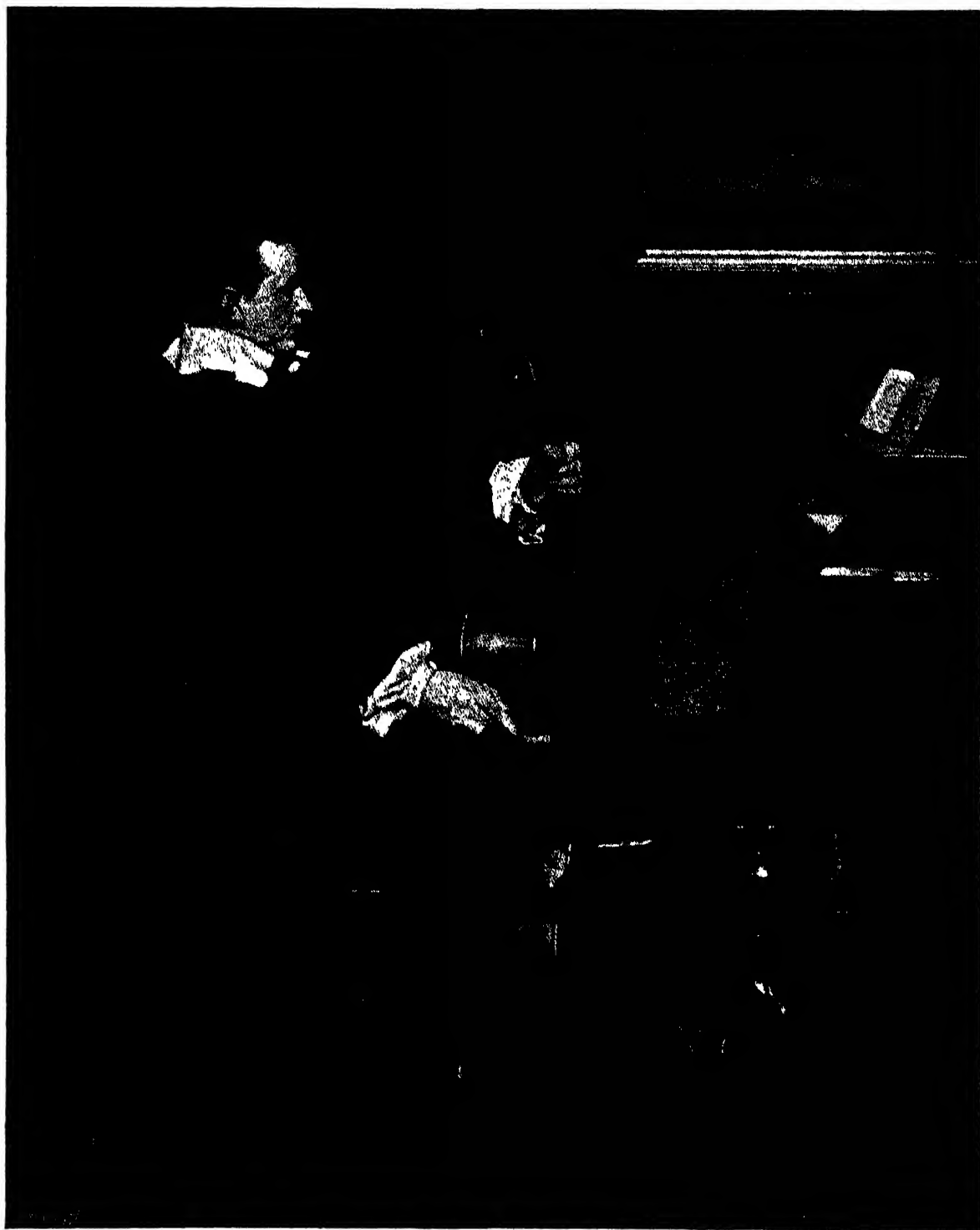
G. D. LESLIE, R.A.



'SHAKE OUT YOUR REEFS,
STOW YOUR GRIEFS,
FOR THE GIRLS HAVE GOT HOLD OF THE ROPE.'
W L WYLLIE, ARA

ROYAL ACADEMY PICTURES, 1904.

PART II.



FINIS.

By Permission of Mr. T. McLean, the Owner of the Copyright.

J. SEYMOUR LUCAS, R.A.

D

[Copyright is in every case strictly reserved]



VOX POPULI

E BLAIR LEIGHTON



A NORTH-WEST WIND.

CHARLES W. WYLLIE

30 x 50



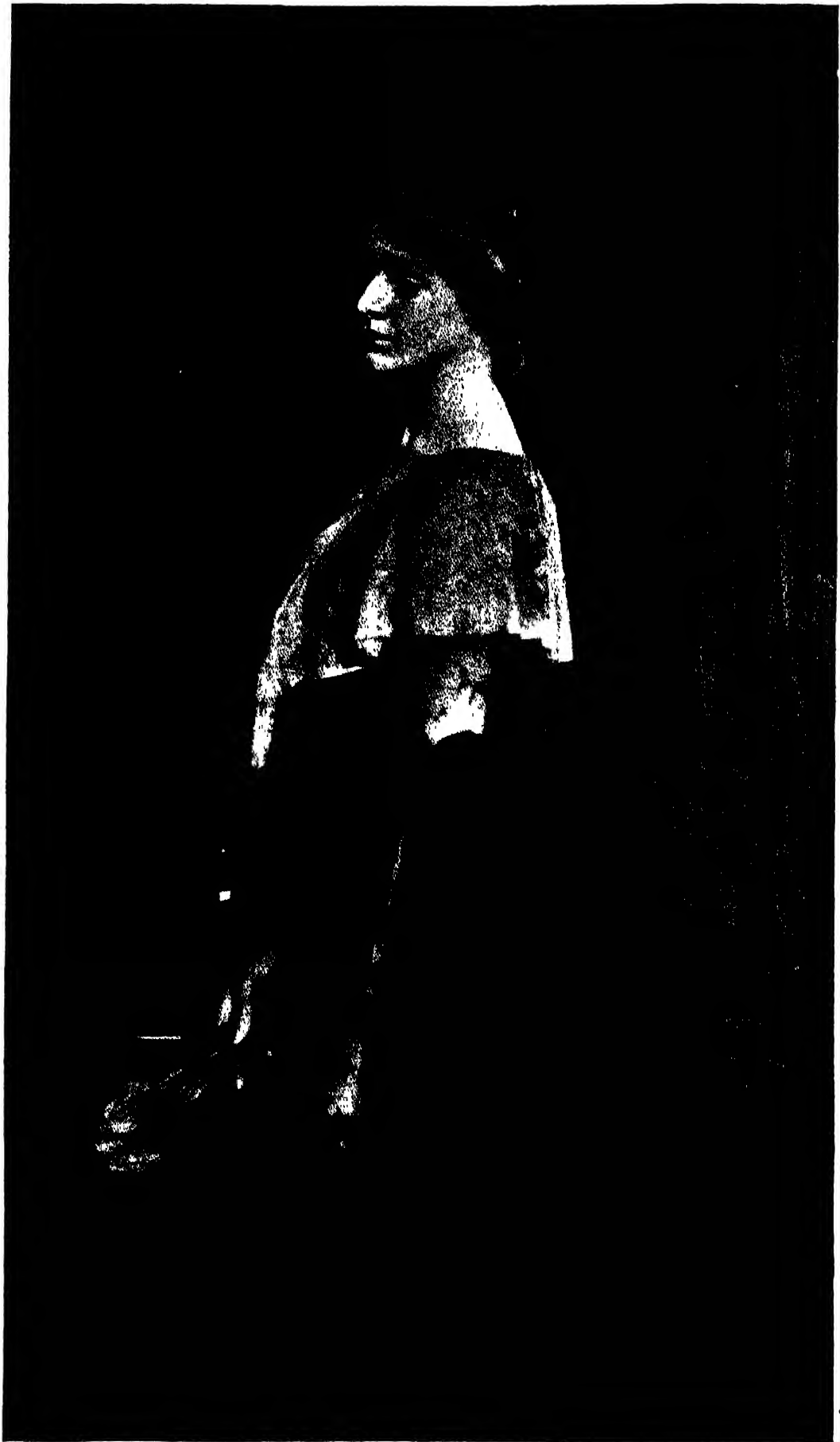
SILVER AND GOLD



MEMORIAL TO THE OFFICERS, N.C. OFFICERS, AND MEN OF
THE COLDSTREAM GUARDS WHO DIED IN SOUTH AFRICA.

It is placed in St. Paul's Cathedral

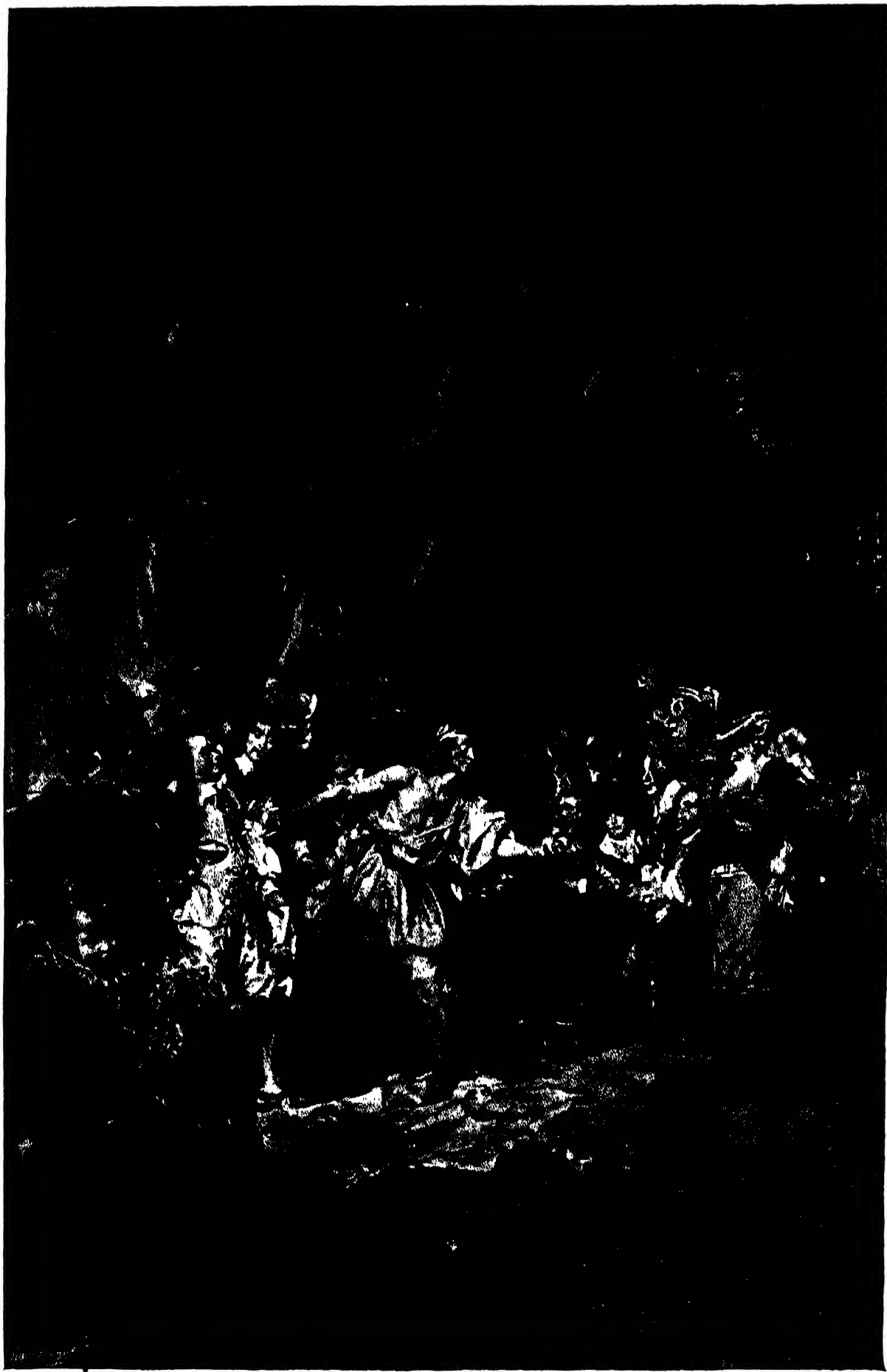
W. GOSCOMBE JOHN, A.R.A.



PHYLLIS.

ARTHUR HACKER, A.R.A.

58 x 33



FROM SOUTHERN SEAS AND THE SPANIARD'S YOKE.

EDGAR BUNDY, R.I.



THE VALLEY OF THE STOUR, EAST BERGHOLT, SUFFOLK

4R x 72

DAVID MURRAY A.R.A.



RHODODENDRONS

24 x 20

W. J. MUCKLEY.



MRS JOSEPH DUVEEN (*Chalk Drawing*).

J. SEYMOUR LUCAS, R.A.



TOWING PAST THE C
W L WYLLIE, ARA



44, 34

GLADYS DAUGHTER OF G. A. STOREY, ESQ., A.R.A.
G. A. STOREY, A.R.A.



45, 34

THE REV. E. S. ROBERTS, M.A., MASTER OF
GONVILLE AND CAIUS COLLEGE, CAMBRIDGE
ARTHUR HACKETT, A.P.A.



THE VIATICUM
A CHEVALLIER TAYL



46 x 72

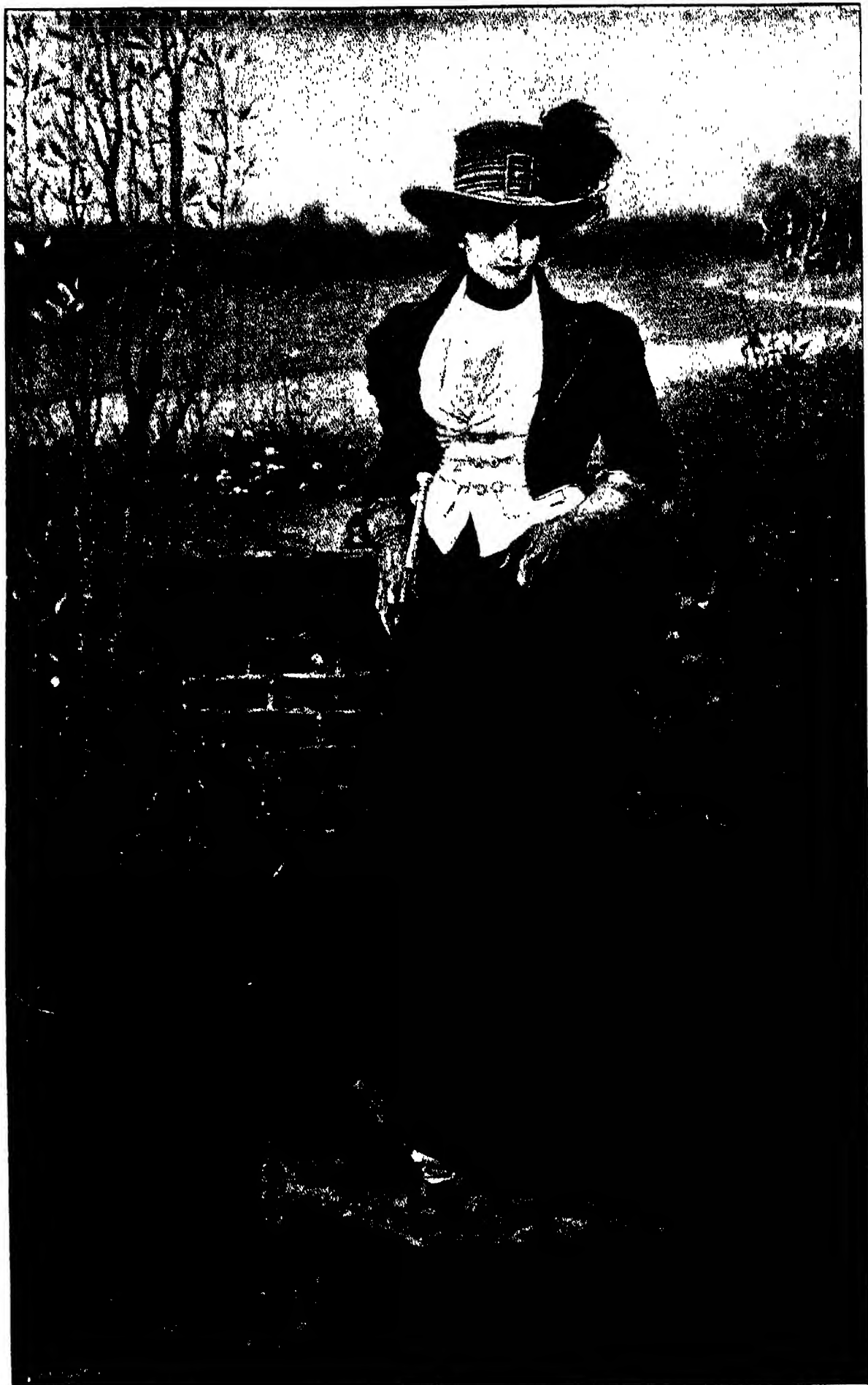
FLATFORD SCENE OF CONSTABLES PICTURE
"THE HAY-WAIN. AS AT THE PRESENT TIME
DAVID MURRAY, A.R.A.



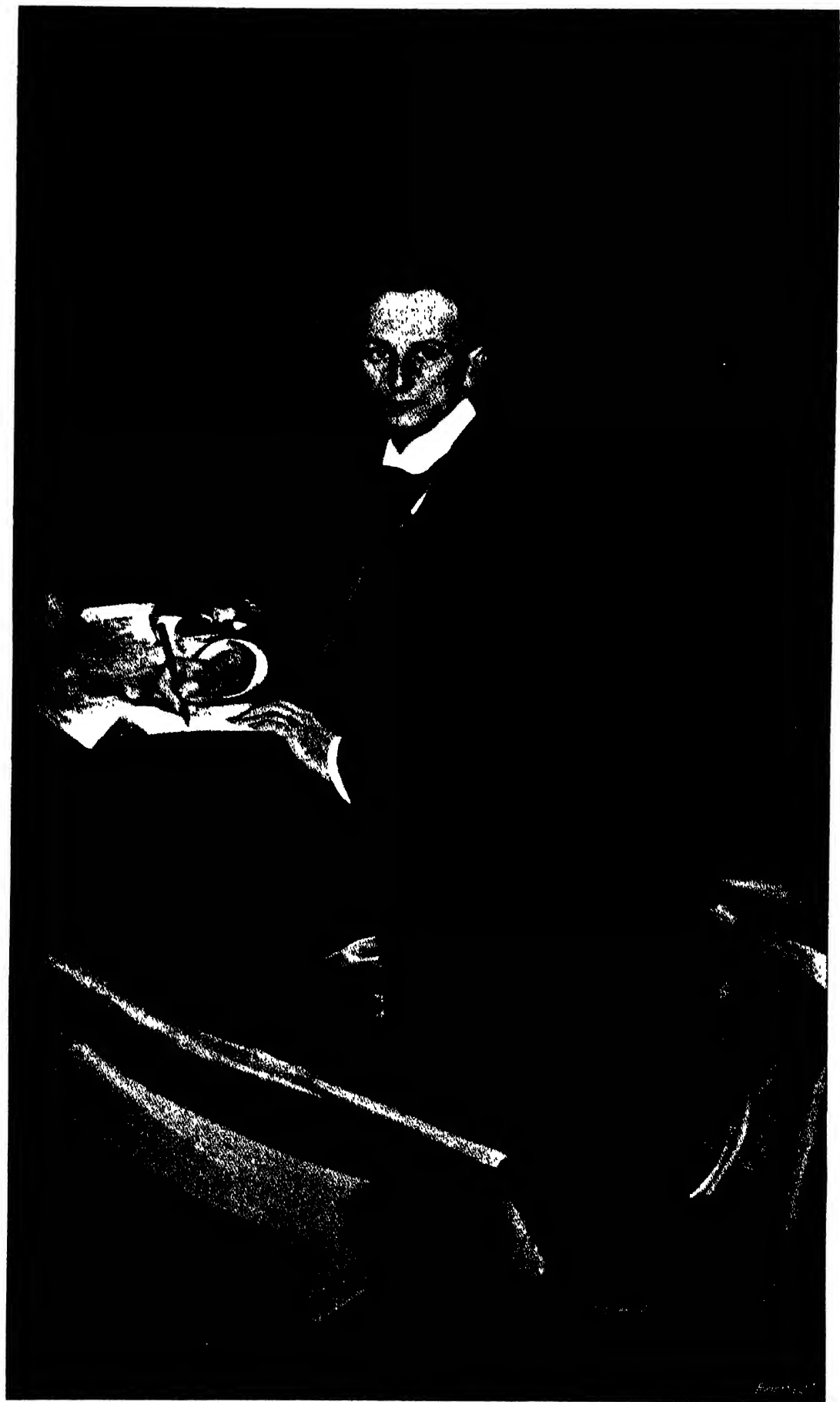
40 x 50

"WHEN WE WERE BOYS TOGETHER."

JOHN R. REID



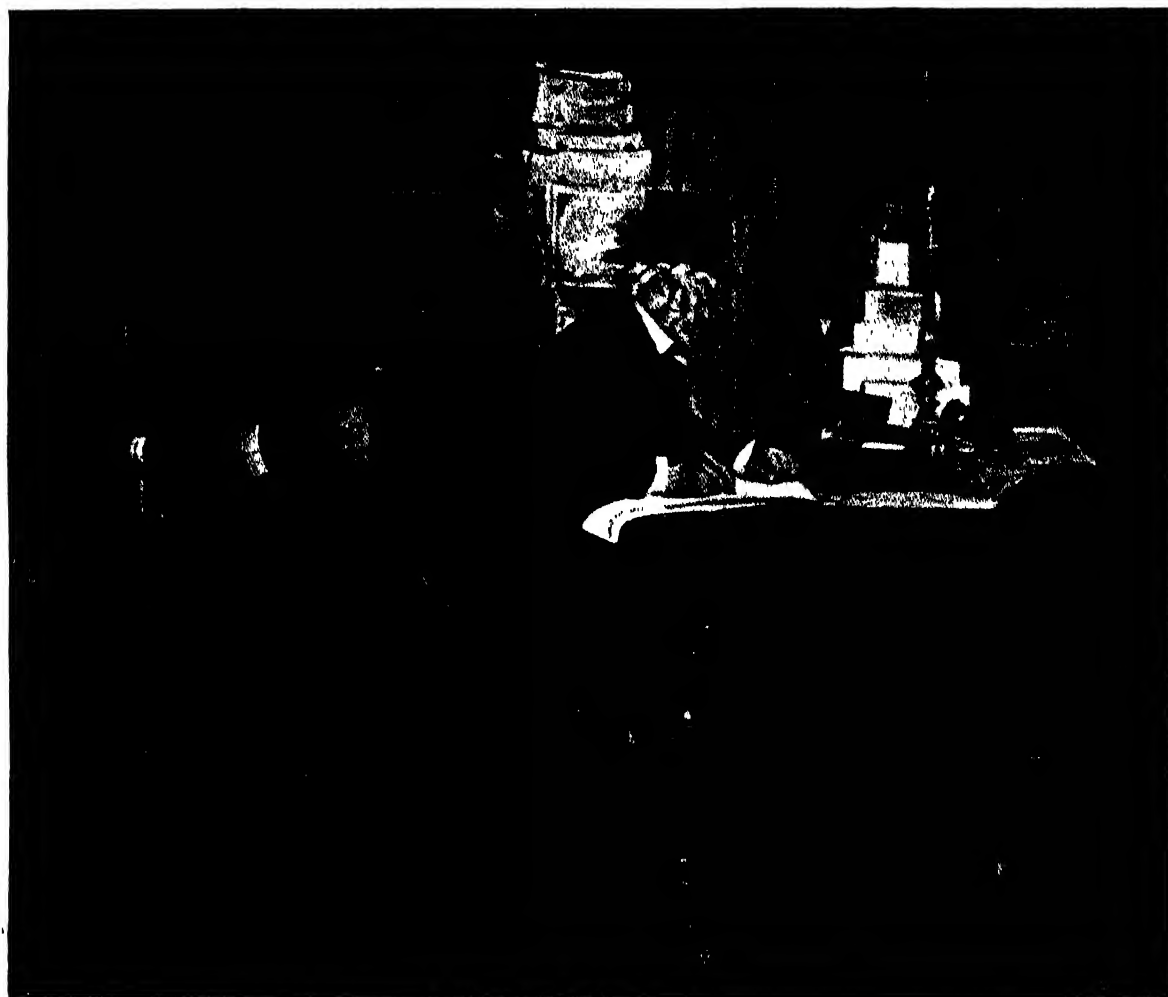
LADY DIANA (RIDING DRESS OF THE 18TH CENTURY)
G. H. BOUGHTON, R.A.



M H SPIELMANN, ESQ
JOHN H F BACON, ARA



NEAR STROME FERRY SUNSET AFTER RAIN.



THE RIGHT HON JOHN BRIGHT, M.P.
AT THE REFORM CLUB, 1883.

LYRE CROWN A.R.A.



"DESPISED AND REJECTED OF MEN"

120 x 80

"All we like sheep have gone astray - we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all."

SIGISMUND GOETZE

F,

65



THE POET AND SOME COUNTRY GIRLS

' II -

*I'd make myself a shepherd on some hill,
And without telling anyone would pass
Where these girls went, and follow at their will '*

ELIZABETH FLETCHER



DESIGN FOR A FRIEZE

42 x 150

"The dead sea'd by the dumb went upward with the flood"

Tennyson "Lancelot and Elaine"

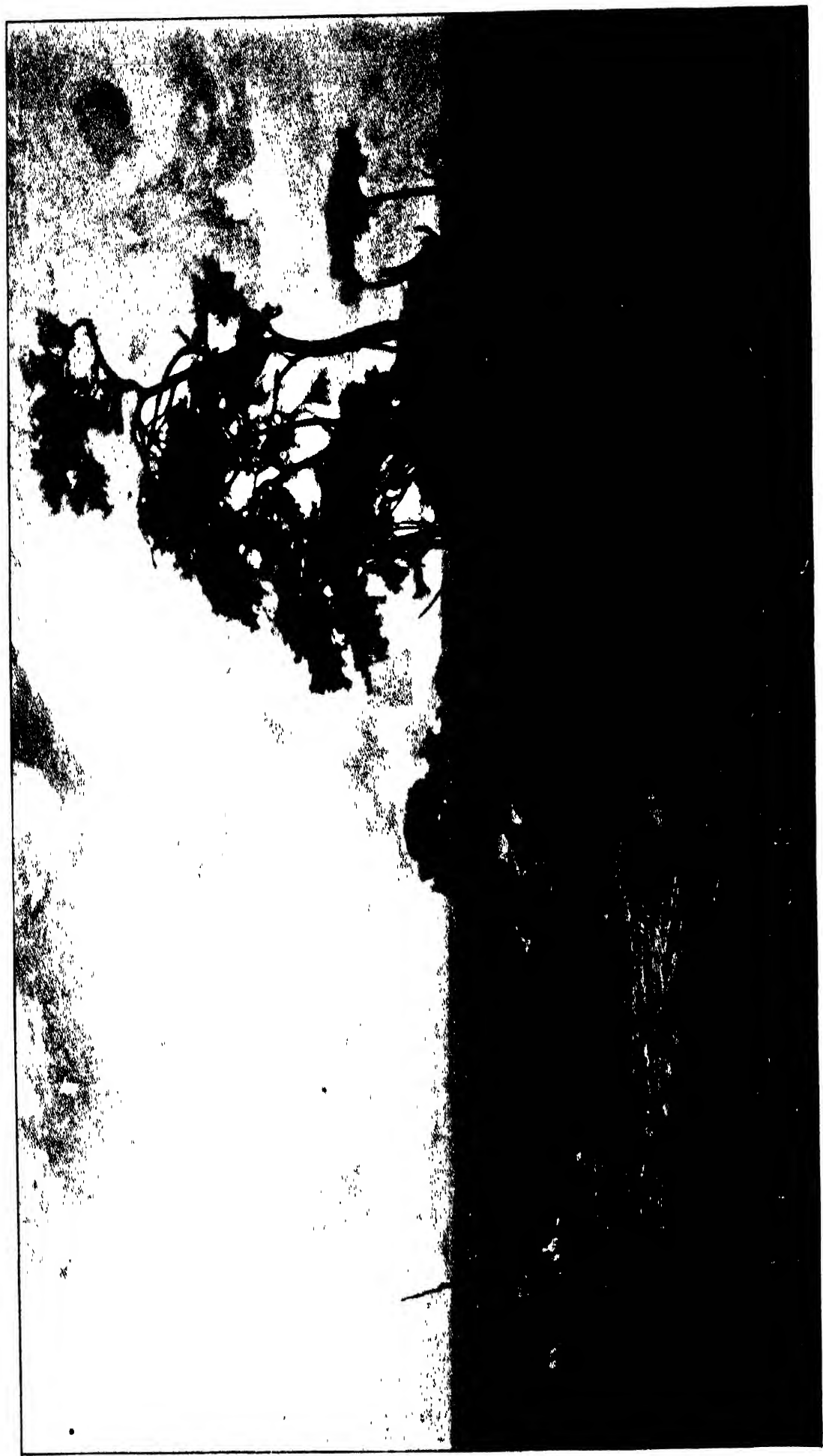
ERNEST NORMAND



A SUSSEX FARM

34 x 37

H. H. LA THANGUE, A. R. A.



A WESSEX MOORLAND.
ARTHUR MEADE



PLUTOS MESSENGER

$$\begin{aligned} W_{\alpha\beta\gamma\delta} &= \frac{1}{2}(\delta_{\alpha\gamma}\delta_{\beta\delta} - \delta_{\alpha\delta}\delta_{\beta\gamma}) \\ J_{\alpha\beta\gamma\delta} &= \frac{1}{2}(\delta_{\alpha\gamma}\delta_{\beta\delta} + \delta_{\alpha\delta}\delta_{\beta\gamma}) \\ T_{\alpha\beta\gamma\delta} &= \frac{1}{2}(\delta_{\alpha\gamma}\delta_{\beta\delta} - \delta_{\alpha\delta}\delta_{\beta\gamma}) \\ \bar{T}_{\alpha\beta\gamma\delta} &= \frac{1}{2}(\delta_{\alpha\gamma}\delta_{\beta\delta} + \delta_{\alpha\delta}\delta_{\beta\gamma}) \end{aligned}$$

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 ५



CLUNY WATERS BRAEMAR
YENZO KNO & P.R.L.

64-16



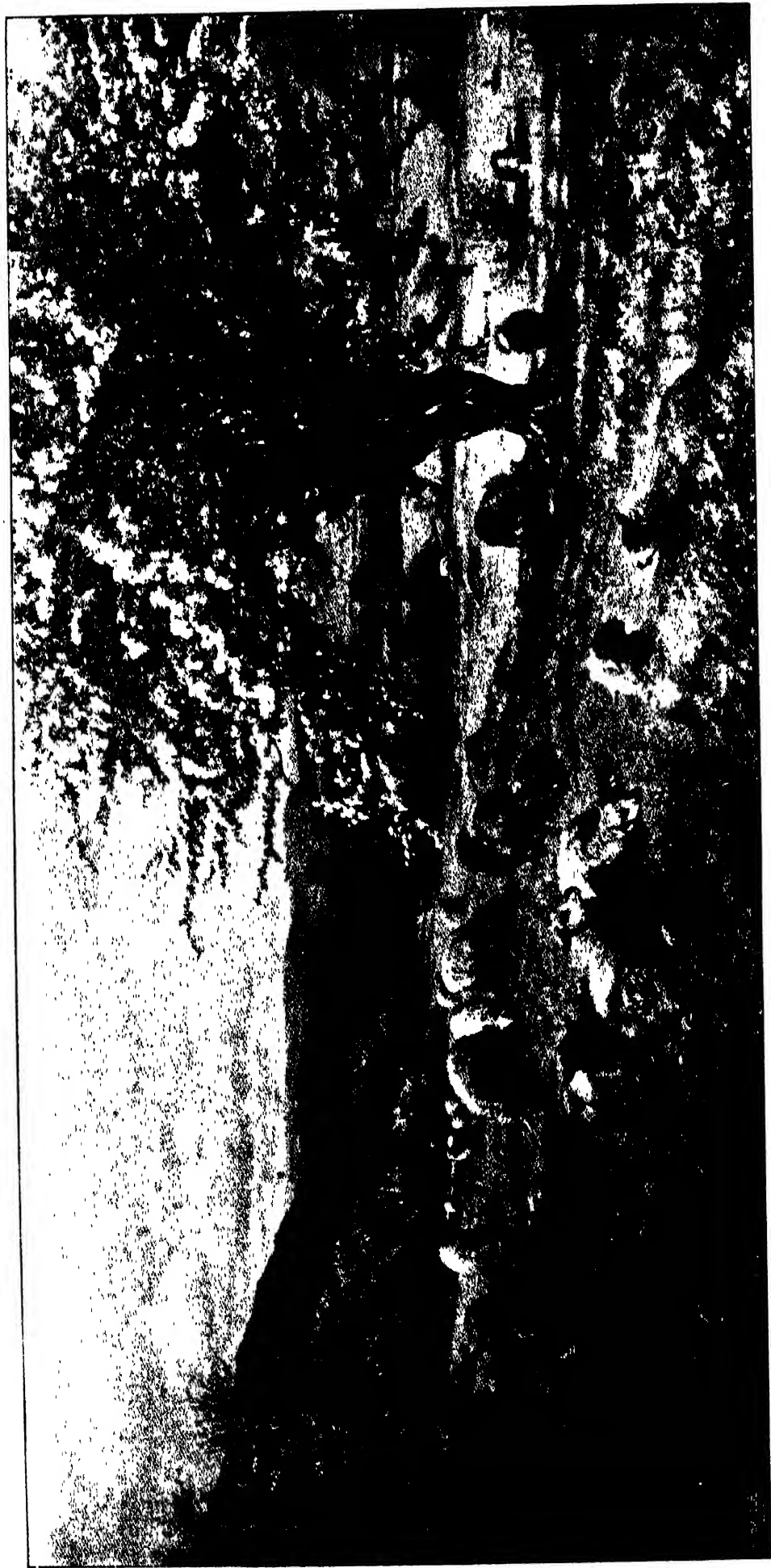
THE WANDERER

With fountain pen or fountain pen
in various sizes of the original
5 x 8 fountain pen or fountain pen

54 x 36



A LIGURIAN CRADLE
H H LA THANGUE A R A



89 x 72

THORN TREES ON A BRECONSHIRE HILLSIDE.

H W B DAVIS R A



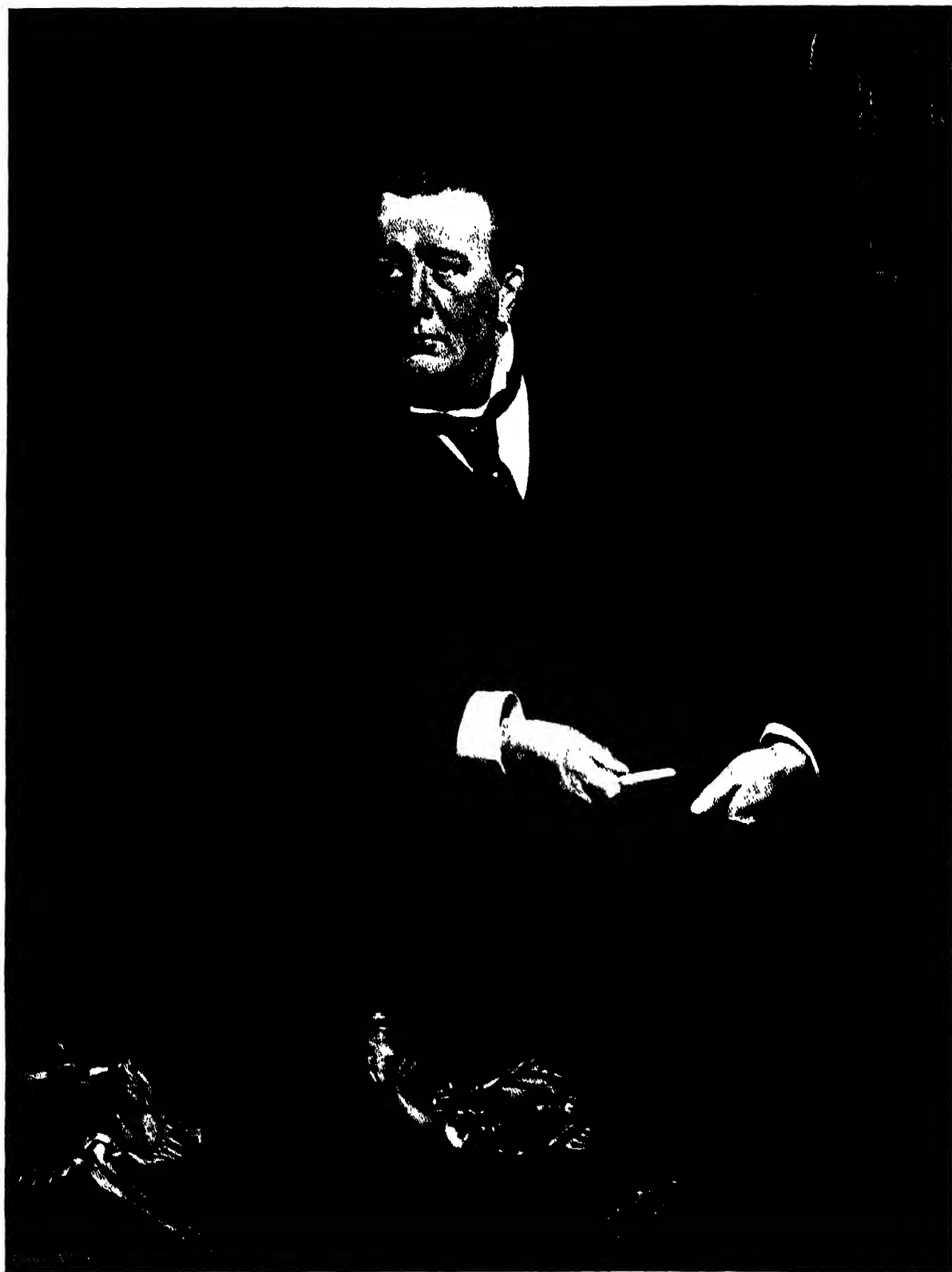
THE SEA CAVE

SIR EDWARD J. POYI

R.A.



HEATHER
N. R. SYMONDS



PROFESSOR E. RAY-LANKESTER. LL.D., F.R.S.

HON. JOHN COLLIER.



THE COAST OF THE DESERT OF TARAPACA

THOMAS SUMERSCOTT



A LIFE'S BY WAY

L. PICKERING



JOAN OF ARC

JAMES SANT, R.A

86 x 28

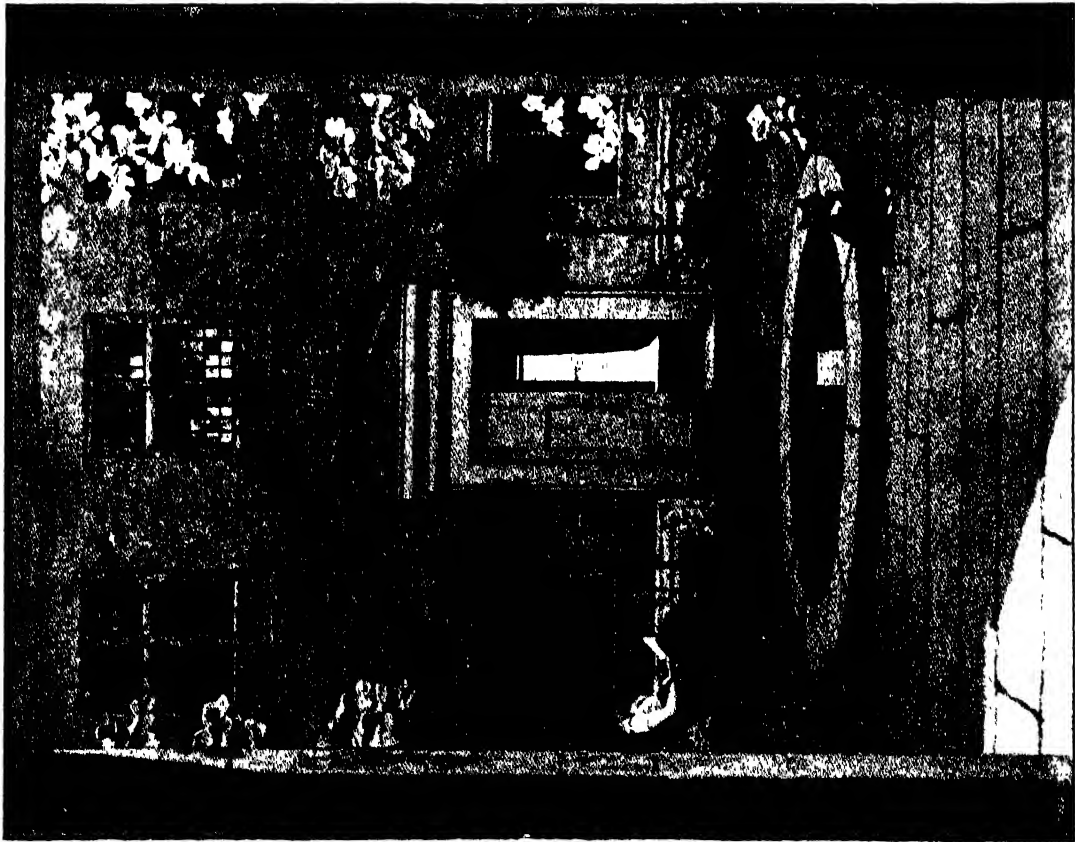


FAMINE
J C DOLMAN F.I.



A-VOICE

J3-N H. F ARA



THE COURTYARD AT COMPTON BEAUCHAMP

G D LESLIE R.A.



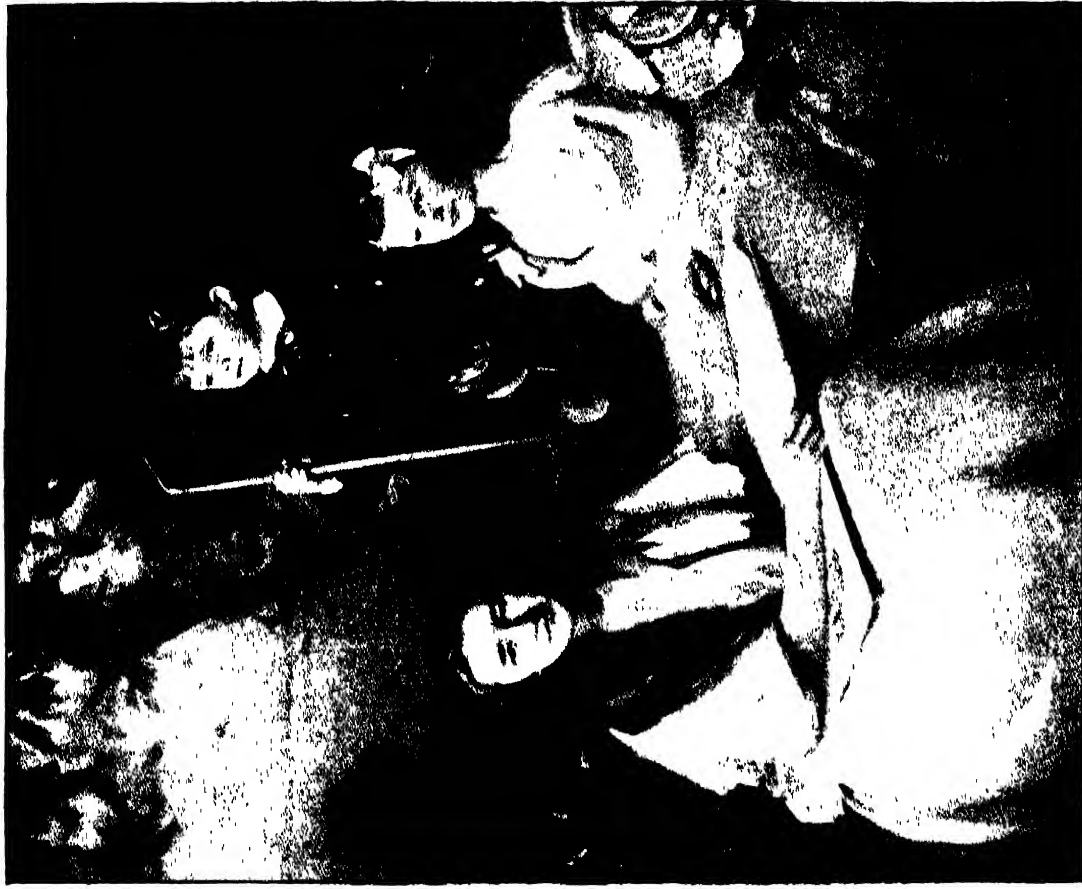
VANITY

TOM MOSLEY

20 x 14



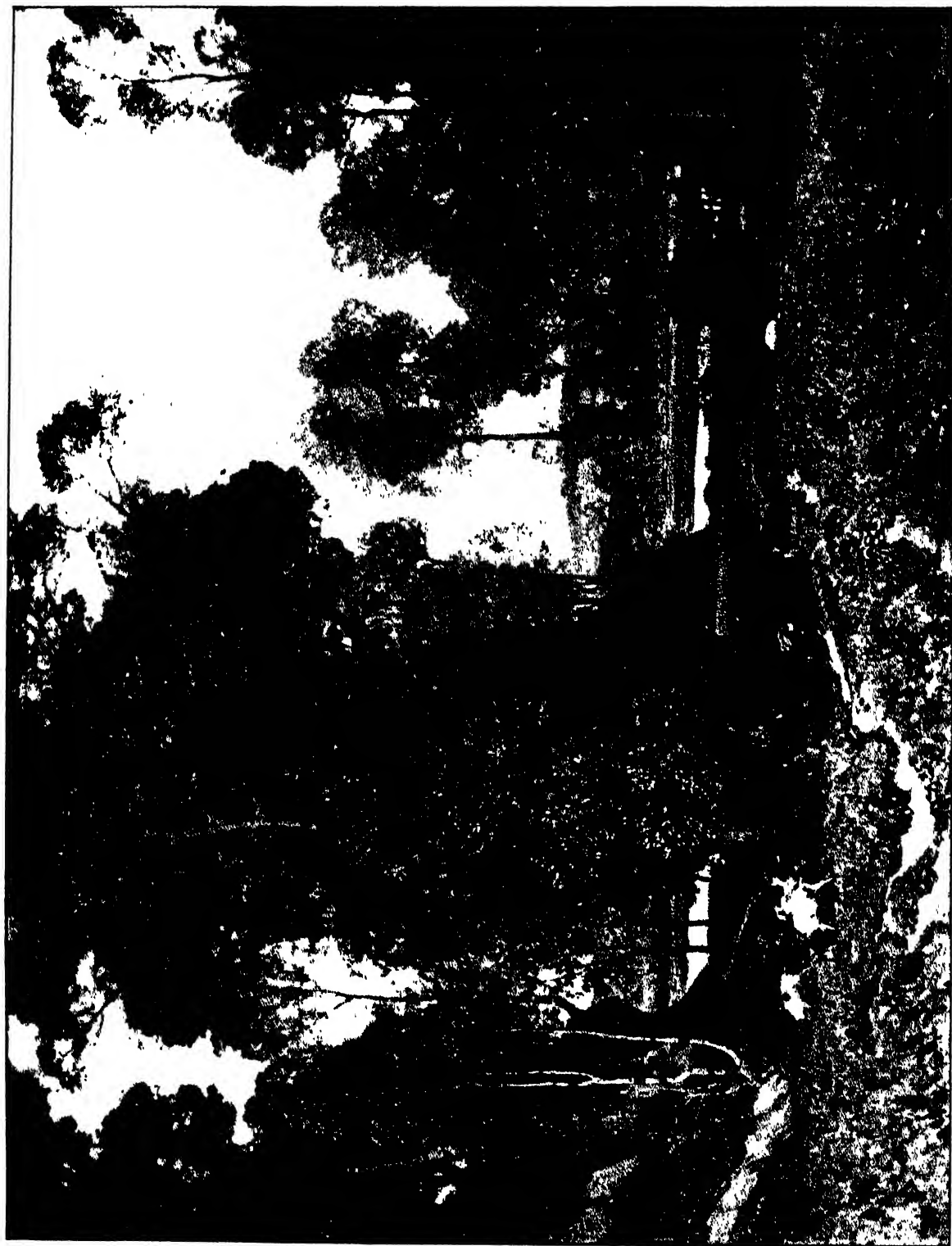
SIR FRANCIS MOWATT GCB
C W FURSE ARA



CHILDREN OF SAMUEL BUTLER ESQ
AP-MR HAZEN ARA



• THE HEAT OF THE DAY FLATFORD, SUFFOLK
DAVID MURRAY A.R.A.



MORNING AT MONTREUIL, PAS-DE-CALAIS.
ALFRED EAST A.R.A

52 v 72



DEATH AND THE WOODCUTTER
A. LECKSA.



LIFE SIZE

ISABELLA AND THE POT OF BASIL
H. C. FIE-G



W. GOSCOMBE JOHN, ESQ., A.R.A.

ARTHUR HACKER, A.R.A.



FLOWERS OF THE GRASS

J. CLAYTON ADAMS



BEETHOVEN IN HIS STUDY.

CARL SCHLOSSER.

44 x 30



THE SPIRIT OF BRITISH MARITIME COMMERCE.
(Bronze and Marble) FOR LLOYD'S REGISTRY

F. LYNN JENKINS

4 FT x 4 FT

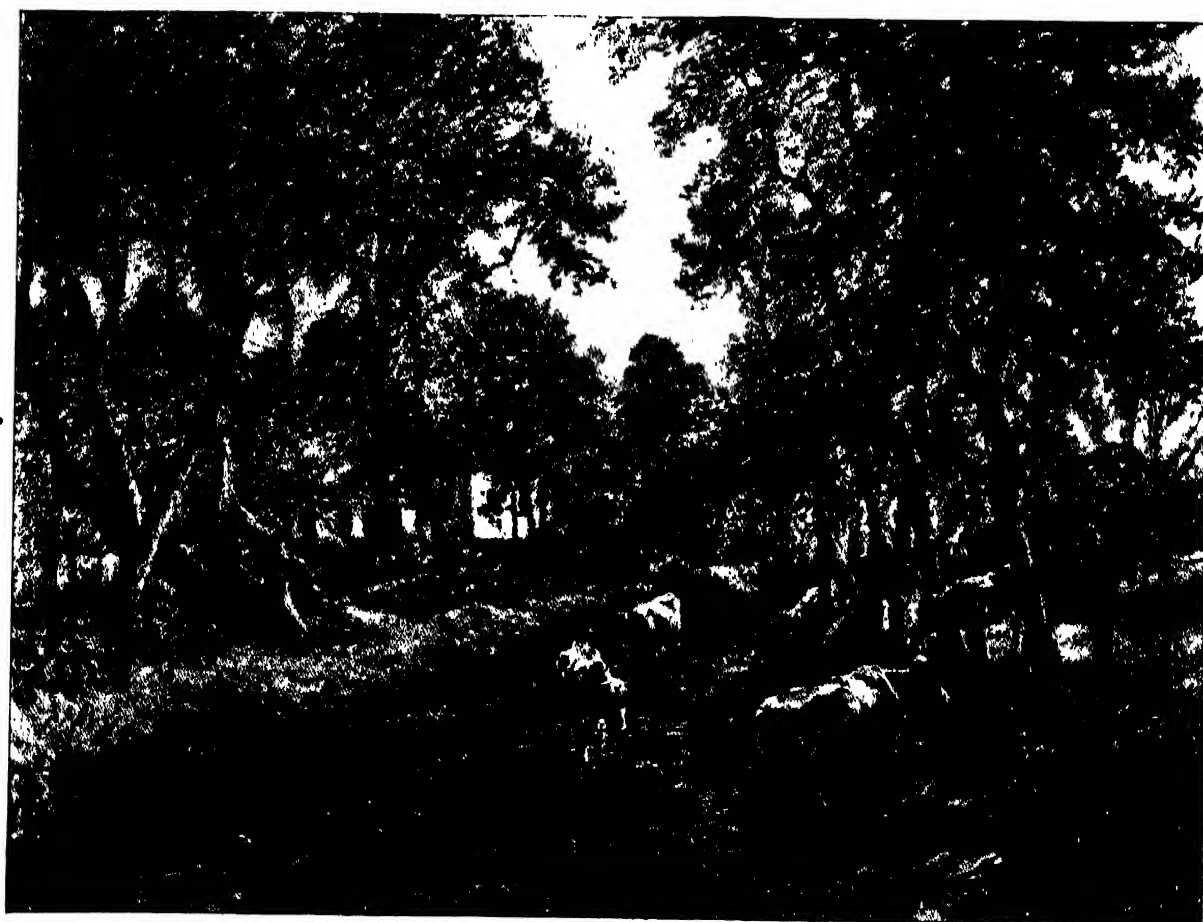


A PORTRAIT GROUP.

MOUAT LOUDAN



ON THE MOORS, KILBRYDE, SCOTLAND
JAMES SANT RA



THE MILL STREAM
MARK FISHER

40 x 50



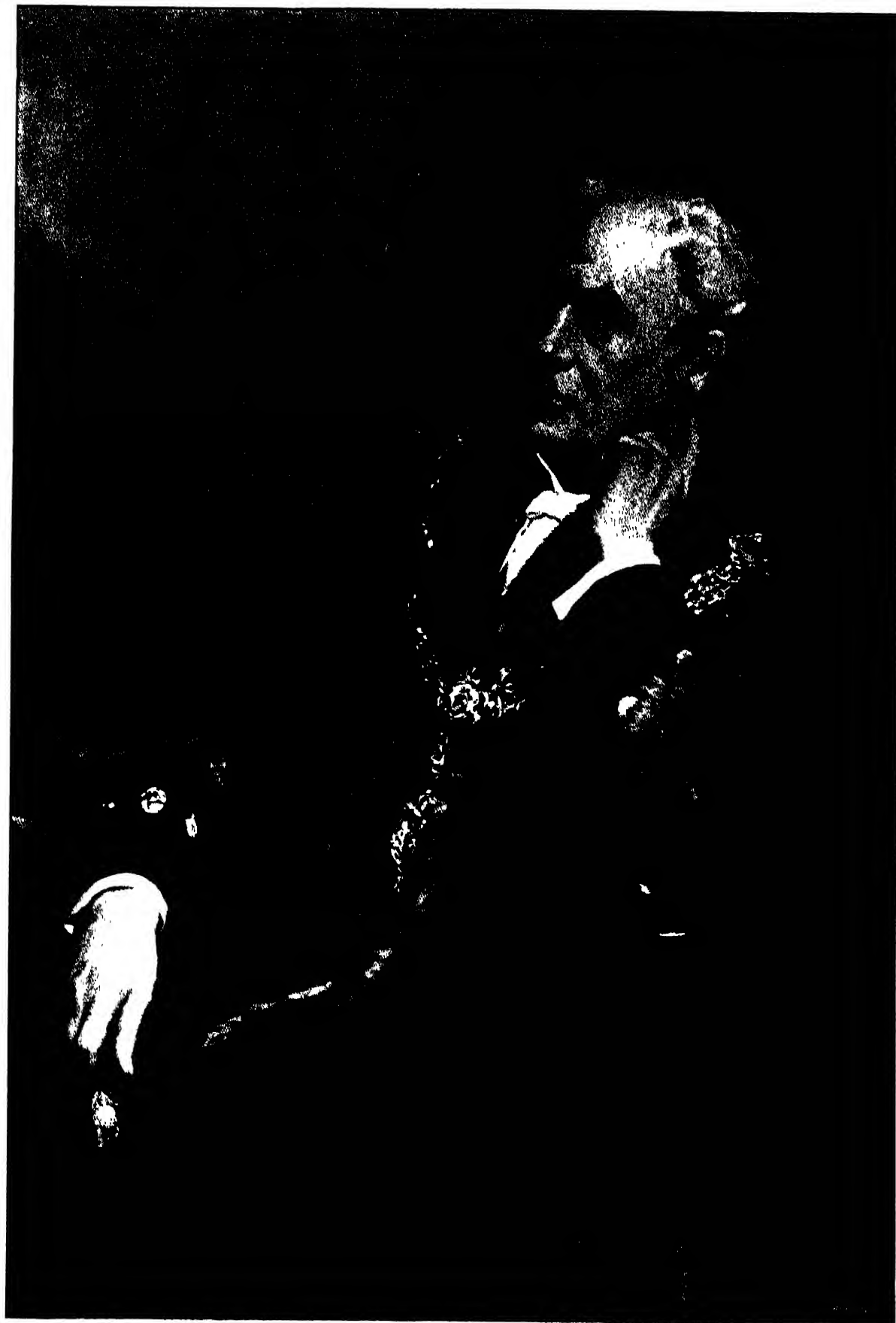
HURLEY ON THAMES

JAMES SANT. R.A.



THE DANCING LESSON

ARTHUR C. COOKE



EDMUND BOULNOIS, ESQ., M.P.

W W OULESS, R.A

44 x 44



LIFE SIZE

SIR HARRY JOHNSTON GCMG
HENRY PERHAM ARA



36 x 30

WILLOW TREES AT SUNSET
GEORGE C.A. SPIN, ARA



GOLDEN SILENCE.
GEORGE WETTERBEFF R

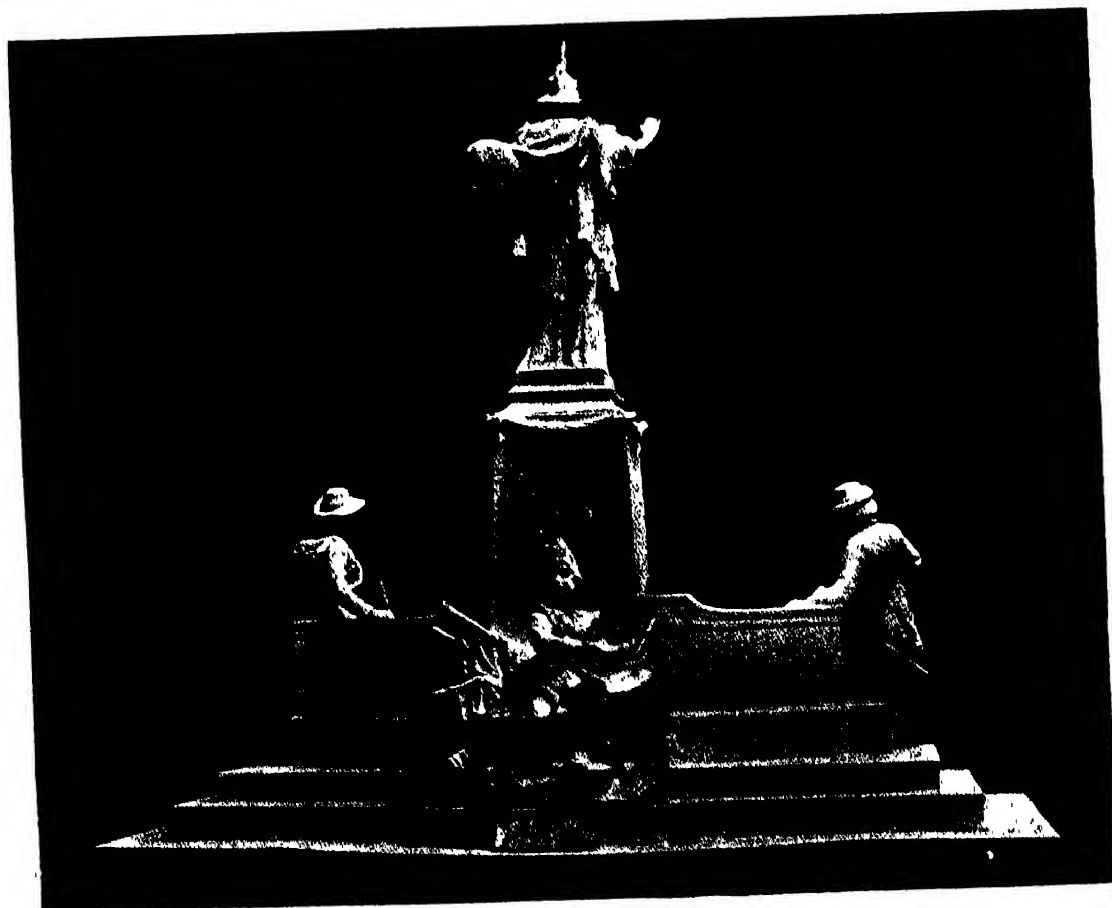


THE BLUE POO
ADRIAN STOKES

92 x 42



GLEANERS COMING HOME
GEORGE CLAUSEN, A.P.A.



3 Ft HIGH

SKETCH MODEL OF A MONUMENT TO COMMEMORATE
THE KING'S LIVERPOOL REGIMENT

To be erected at Liverpool

W. GIBSON MBE JOHN ARA

ROYAL ACADEMY PICTURES, 1904.

PART III.



DEPARTURE OF LANCASTER FOR THE EAST INDIES.

Decorative Panel for the Skinners' Company

FRANK BRANGWYN, A.R.A.

114 x 118

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PHYSICAL ENERGY.

G. F. WATTS O.M., R.A.

From a Copyright Photograph by F. Holger



CONTENTMENT.

WALTER HUNT



ASTERIÈ.

*"Prima nocte domum claudere, neque in vias
Sub cantu querulas despicere tibia "* — Hor., *Od. iii*

SIR EDWARD J. POYNTER, BART., P.R.A.



55 x 41

LIEUT-COL. F. SHUTTLEWORTH.
W. W. OULFES, R.A.



A TERRACE, LAKE OF COMO: AFTERNOON.

By Permission of Sir James Blyth, Bart.

J. MACWHIRTER, R.A.

48 x 32



MARES OF THE BOULONNAIS.
H W B DAVIS, RA



THE HON MRS GODFREY WILLIAMS
J. SEWELL LUCAS, P.A.



LIFE SIZE

LORD MASHAM
ALFRED DRUPP, A.R.A.



A DOOMED VALLEY THE WATER SUPPLY
FOR BIRMINGHAM (Winston-Cotton)
W L WILLE, A.P.A.

40 X 50



THE HEIRLOOM

"The girl's father is dead, she is
the only one left in the family."

W L WILLE, A.P.A.

45 X 36



THE LAND OF THE RISING SUN

YAWA FROM ABOVE HAKONE

ALFRED EAST, A.R.A.



46.12

SUMMER FLOODS, FLATFORD, SUFFOLK
DAVID MURRAY, ARA



THE SEINE BOAT.
STANHOPE A. FORBES, A.R.A.



THE FORTUNE TELLER BWARE OF A DARK LADY.
J. HENRY HENSHALL RWS

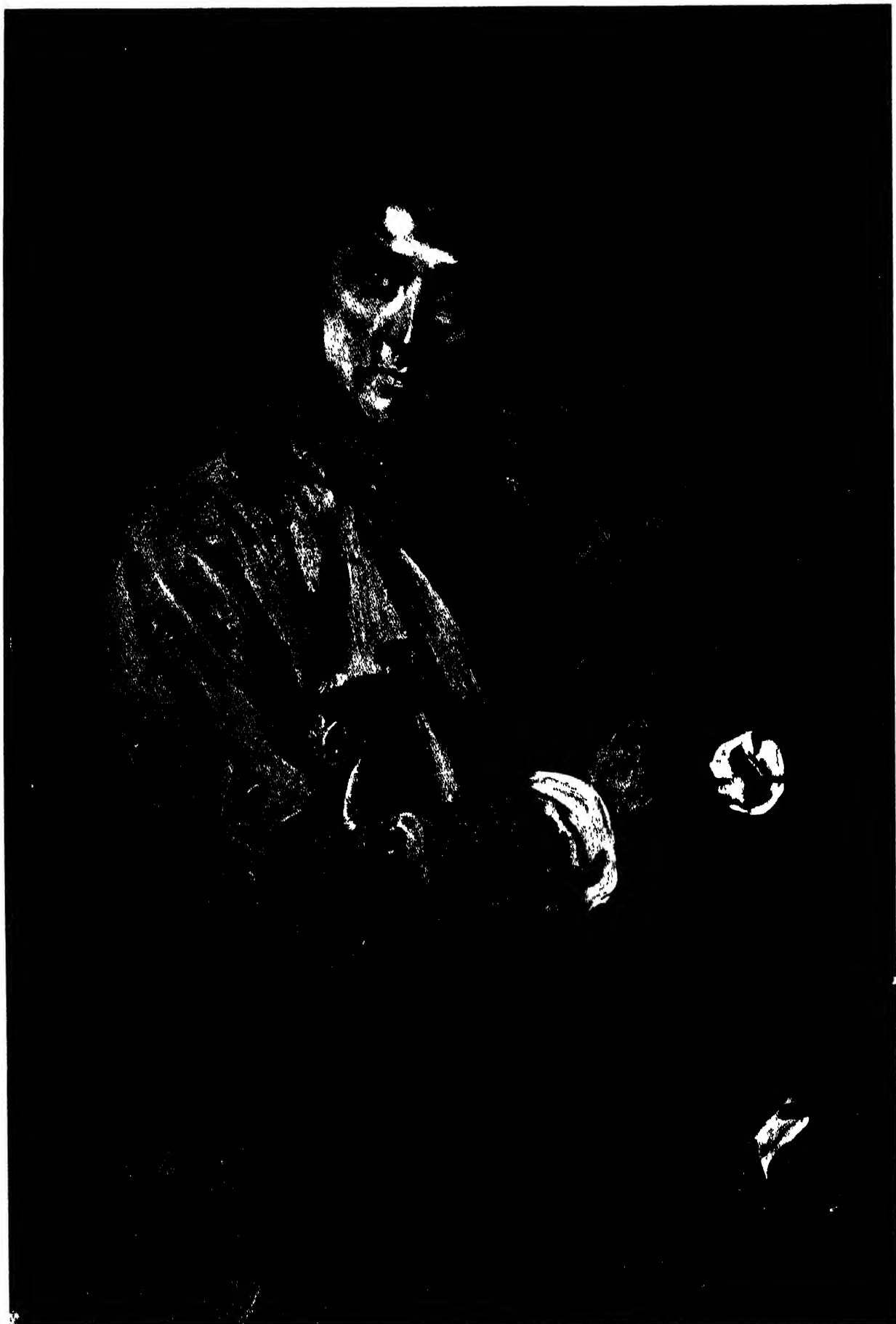


THE BAY. TWILIGHT.
ANNIE BOY BROWN, A.R.A.



MRS. FRANK SHUTTLEWORTH.
FRANK DICKSEE, R.A.

54 x 41



MR. MARTIN HARVEY AS "SYDNEY CARLTON"
J. J. SHANNON, A.R.A.



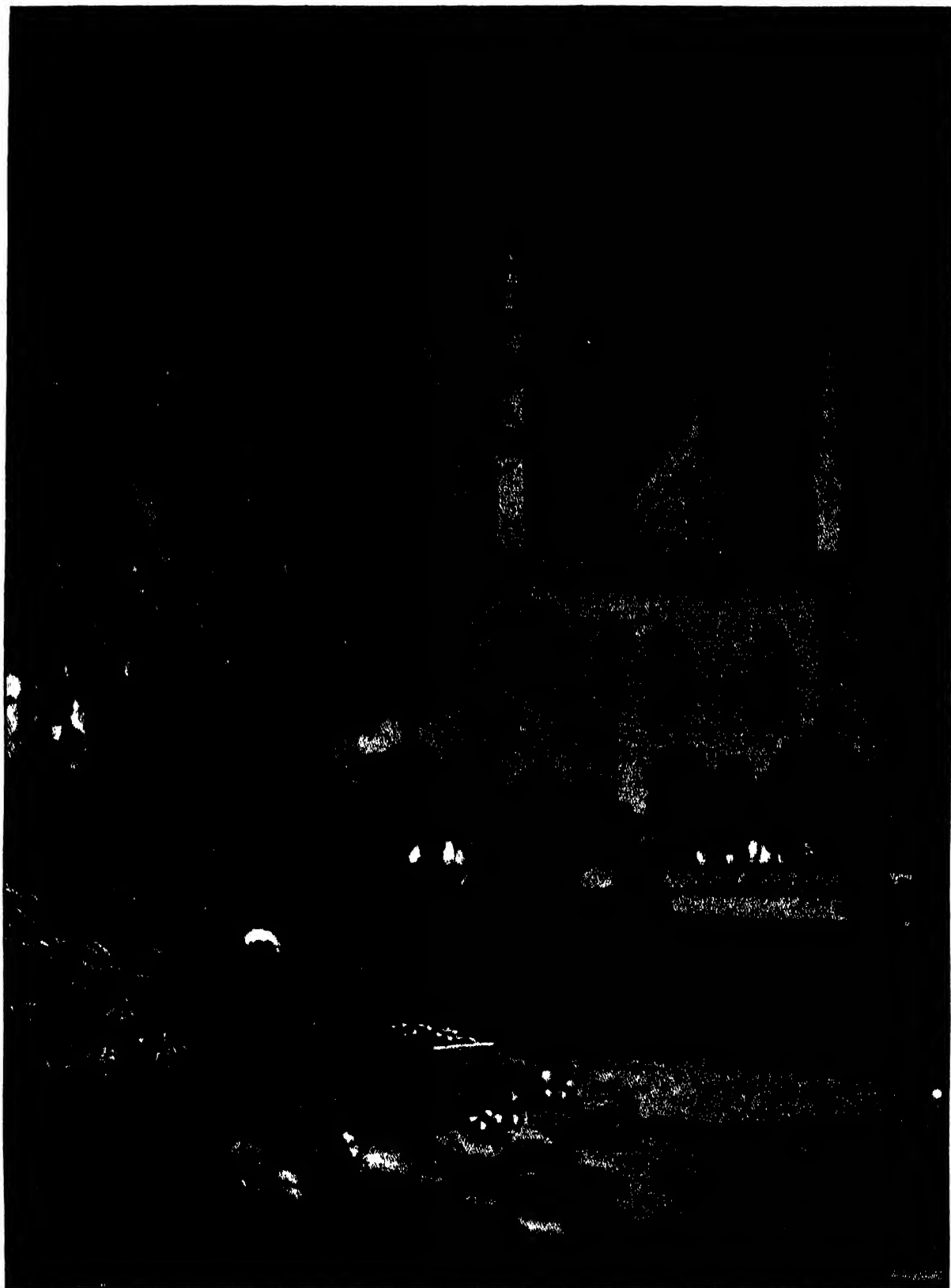
GEORGE III KNIGHTING TROOPER BROWN AT DETTINGEN

J. P. DEADLE



BUTTERFLIES.

CHARLES SIMS.



CAIRO.
ALFRED EAST, A.R.A.



THE DESTROYERS

HERBERT DICKSEE

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol, Clifton, and London,
Engraving of important size



THE PEACEMAKERS.

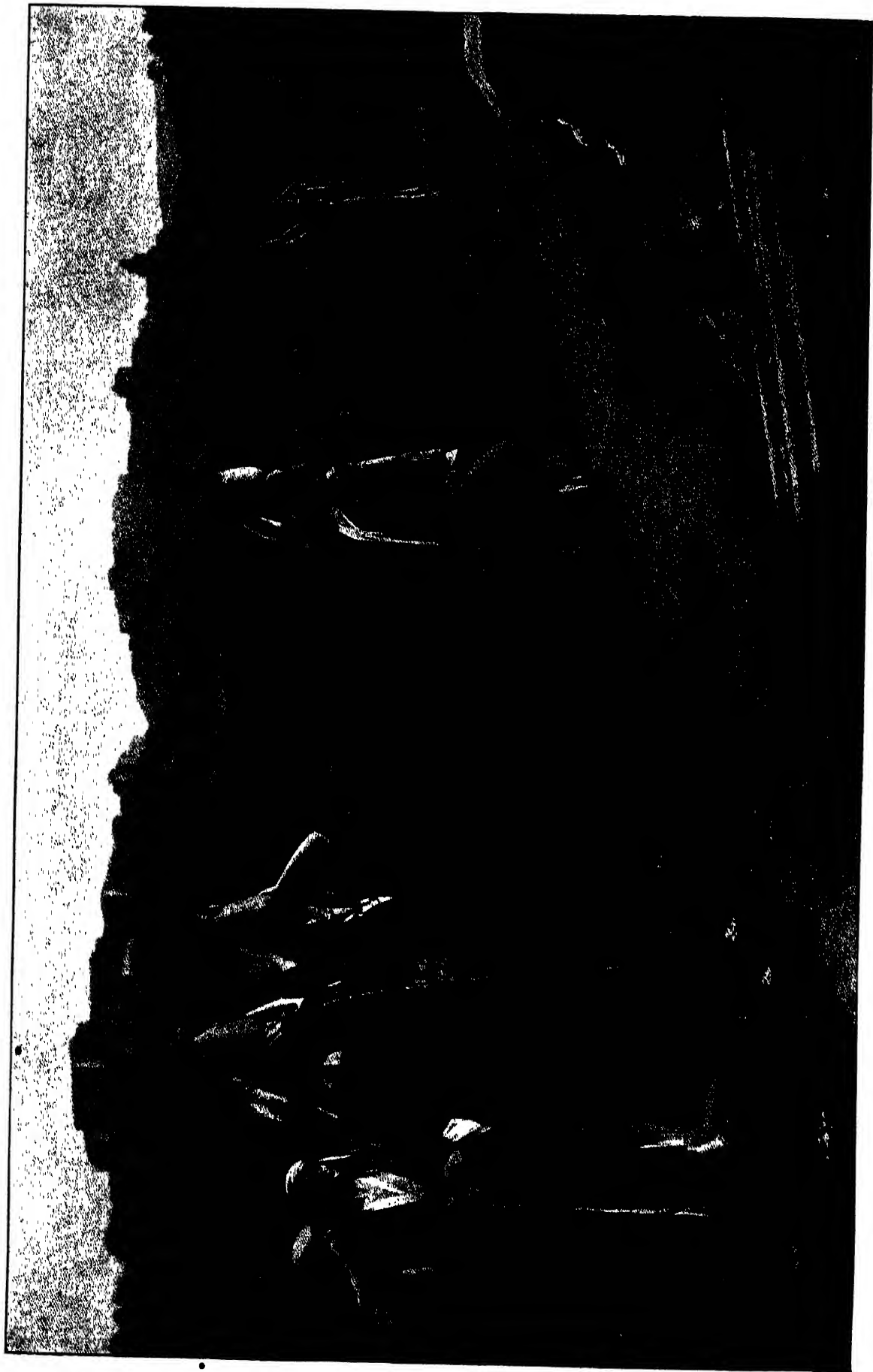
H. GILLARD & G. LINDONI.

H



25 x 30

CHATHAM REACH . MIDDAY.
W L WYLLIE. A.P.A

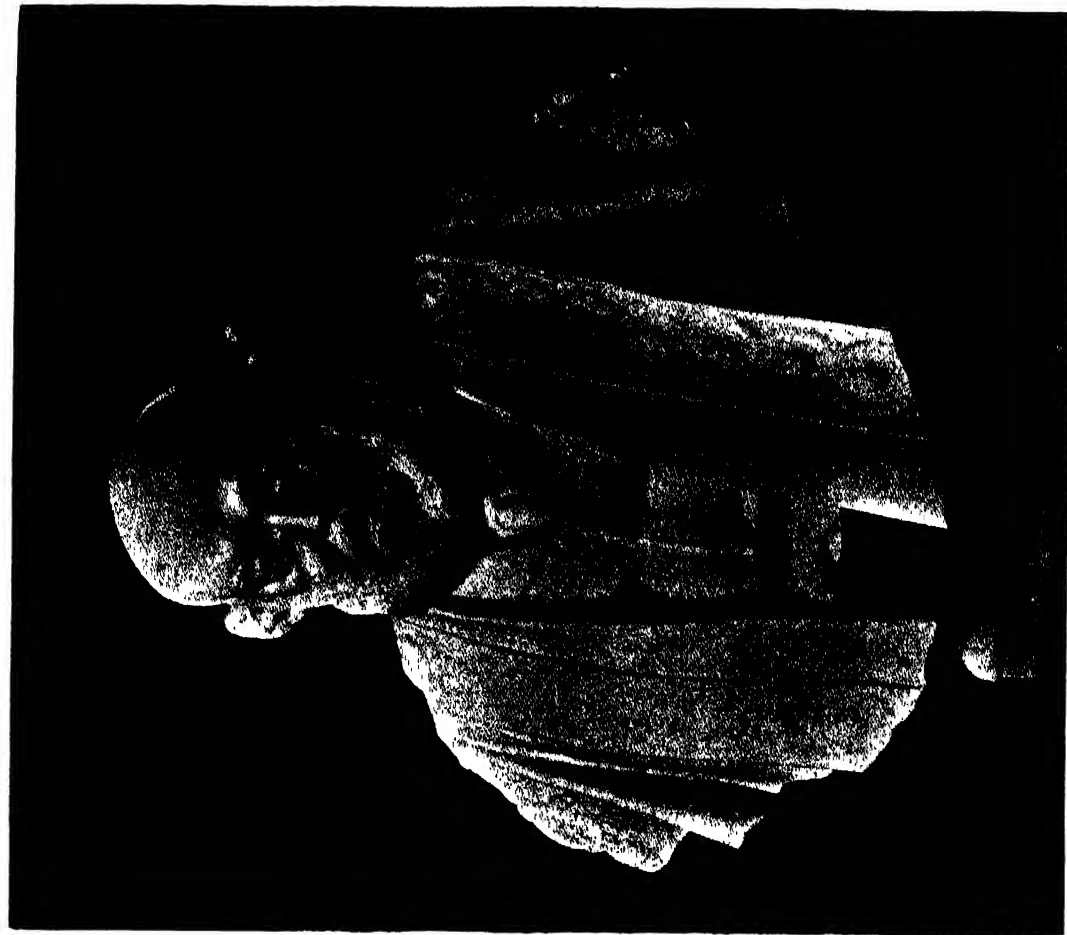


THE END OF THE DAY SA AR
HERBERT SCHWALZ



A FAMILY GROUP.
BY GEORGE HARRIS

60 x 30



THE LATE MARQUESS OF SALISBURY, K.G. (Marble).
To be placed in the Oxford Union Society
GEORGE FRAMPTON, R.A.

Life Size



25 x 30

A FROSTY MARCH MORNING.
GEORGE CAUSEN, ARA



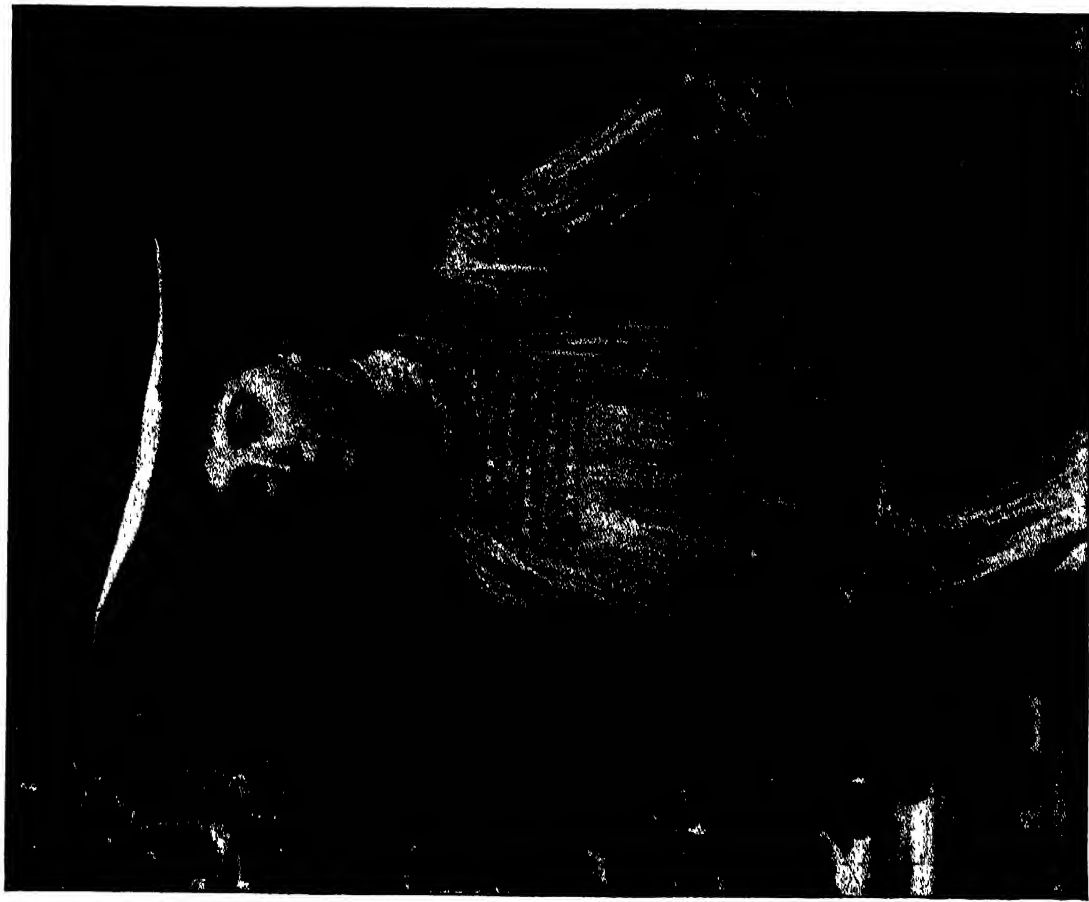
EVENING AMONG THE SURREY PINES
B W LEADER R.A.

36 x 58



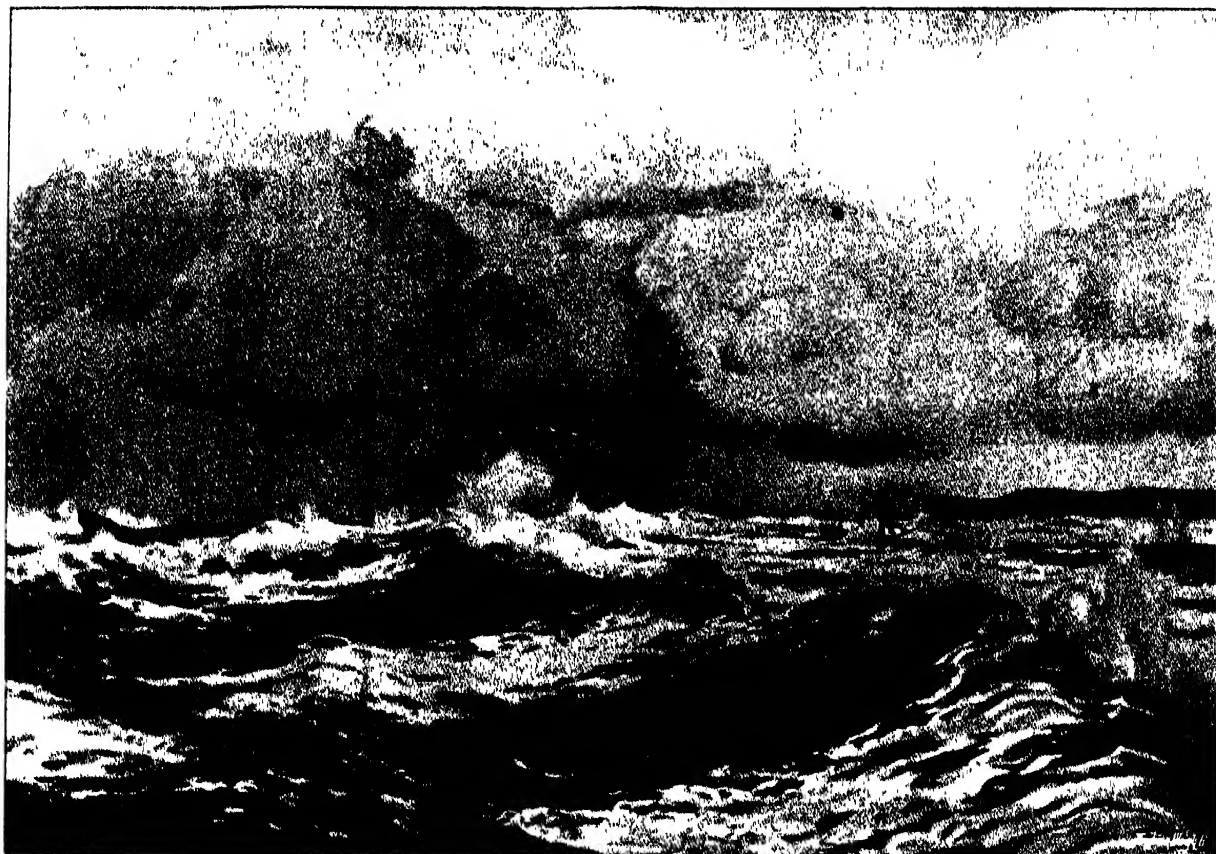
SIR ALFRED THOMAS, MP (Warrick)
W. GOSCHKE J.C.M., A.R.A.

LIFE SIZE



MARGARET DAUGHTER OF J. C. IM THURN, ESQ.
FRANK DICKEE R.A.

36 x 28



THE TEMPEST

JULIUS OLSEN



THROUGH MIST AND RAIN

JONATHAN FAIRBANKS ON A R A

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol, Clifton, and London,
who are publishing an Engraving of important size



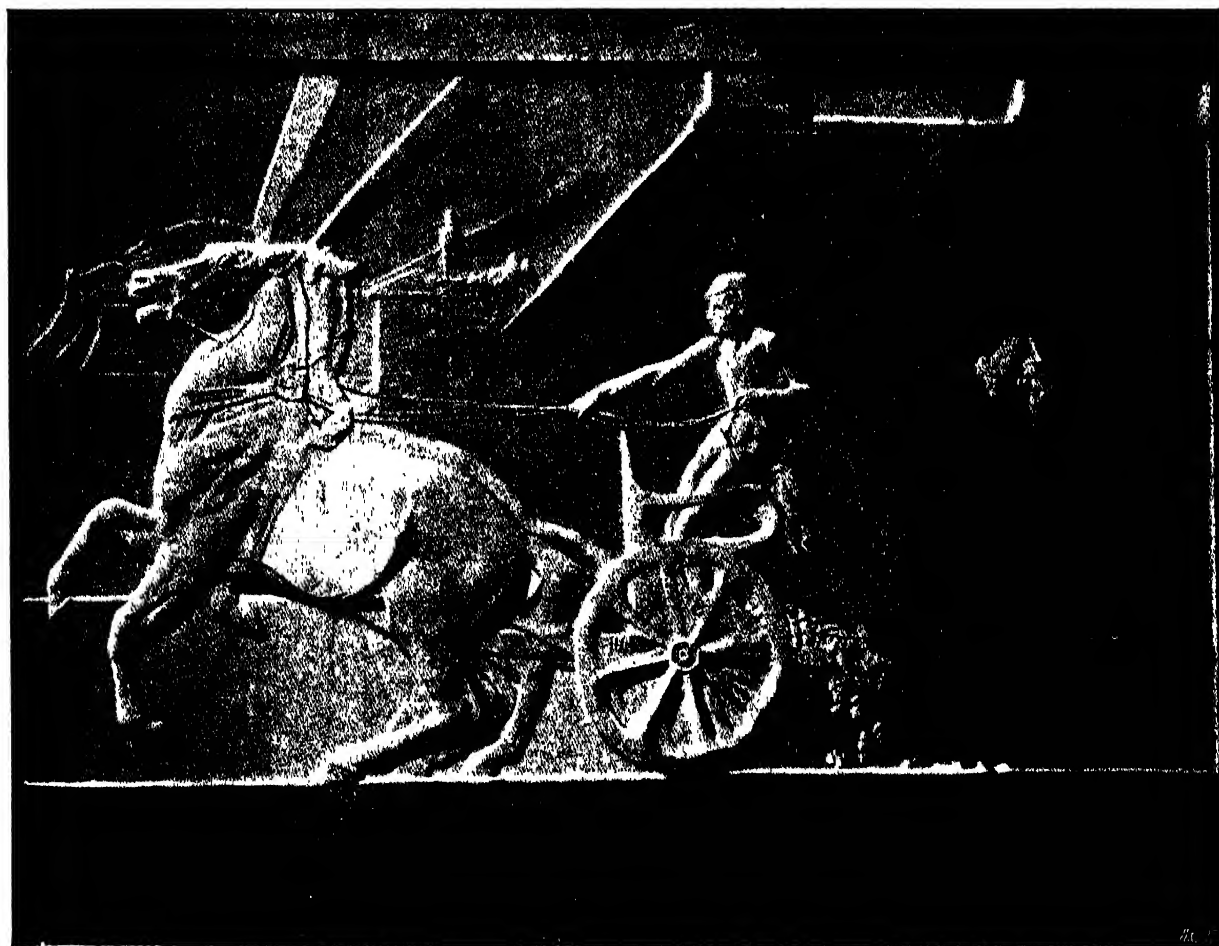
94 x 58

JULIA AND ROSIE, DAUGHTERS OF W HARRISON
CRIPPS, ESQ.
W LLEWELLYN.



THE COMING SHOWER.

V/ FRANK CALDERON



THE COMING OF SPRING

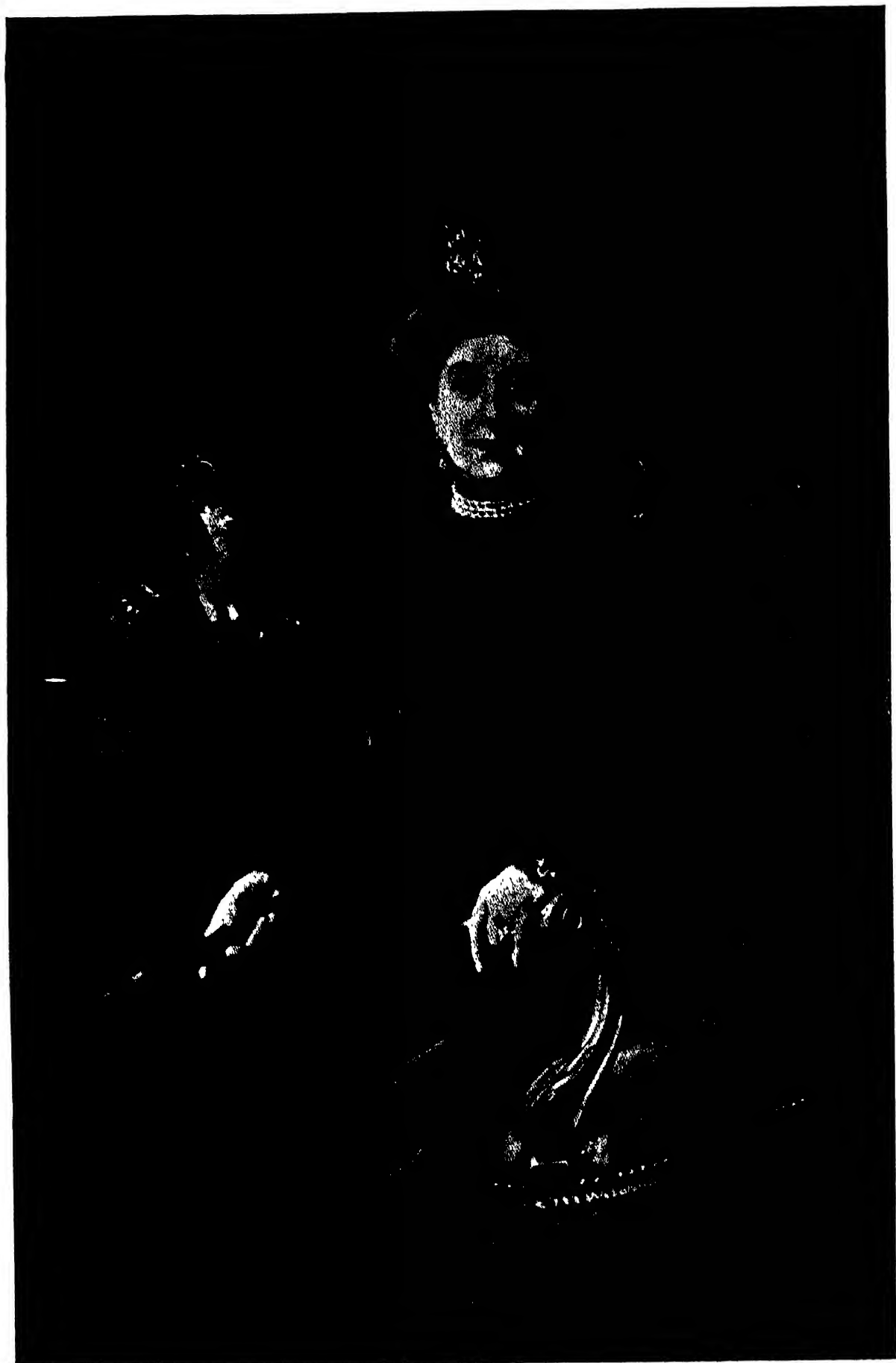
GILBERT BAYES



IN A STREET IN VENICE.

"Ah, because the sea's the street there"

VAL C. PRINSEP, R.A.



MRS. WERTHEIMER.

JOHN S. SARGENT, R.A.



BOUND FOR THEIR ISLAND HOME.

41 x 62

W H BARTLETT



A SUMMER EVENING.

64 x 80

RUPERT C. W. BUNNY.



60 x 12

TIMBER-HAULING IN THE NEW FOREST.

LUCY KEMP-WELCH



A FROSTY NIGHT
GEORGE H. BUGHTON, R.A.



38x72

THE SURREY HILLS.
H. W. B. DAVIS, R.A.



RESCUE DAWN
A IES. A R A



A SANDY SHORE ON THE SOUTH COAST

B W LEADER R A



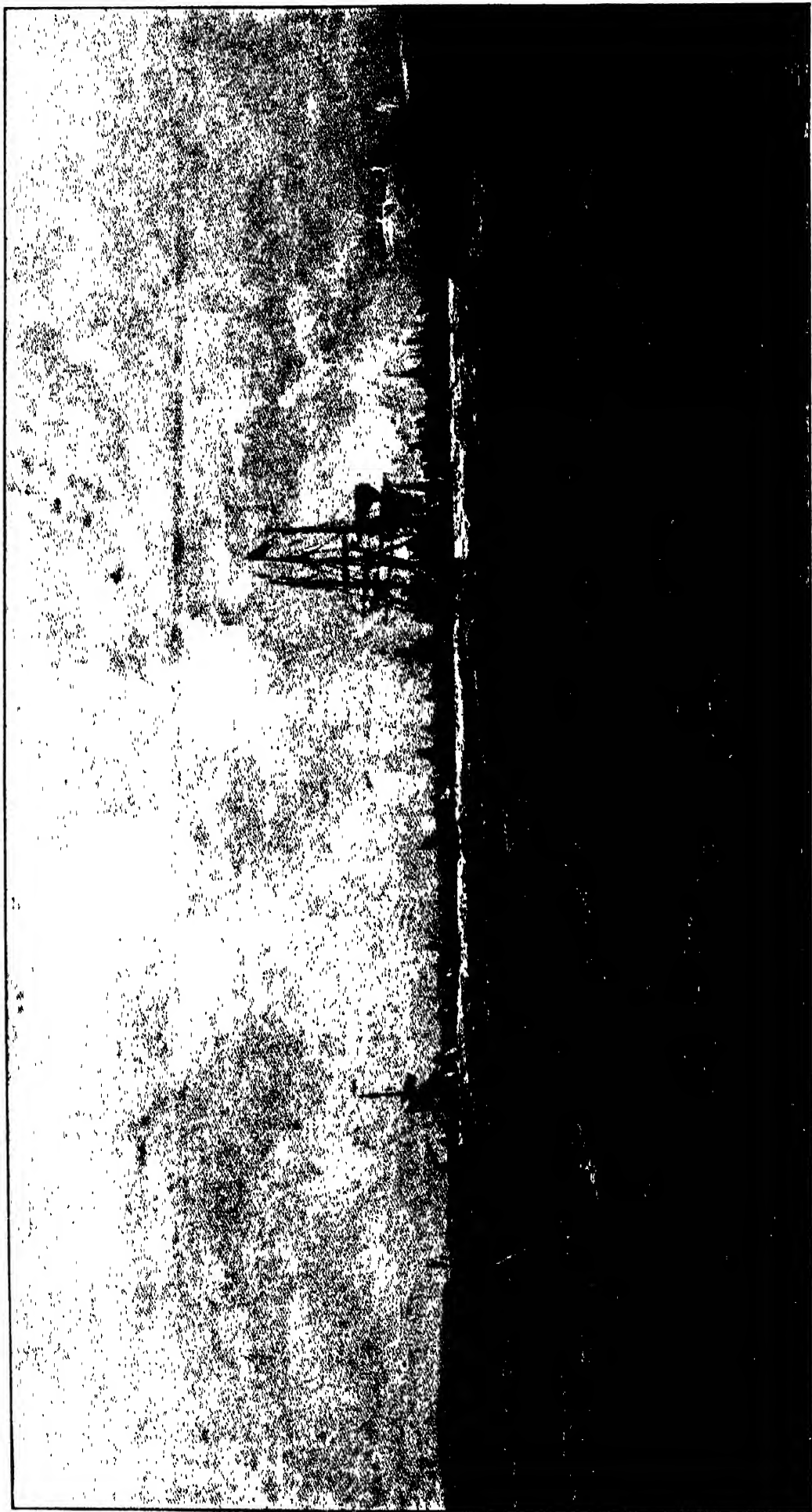
44 x 34

H W WORSLEY TAYLOR. ESQ. K C, M.P.
HUGH G. RAYNE.

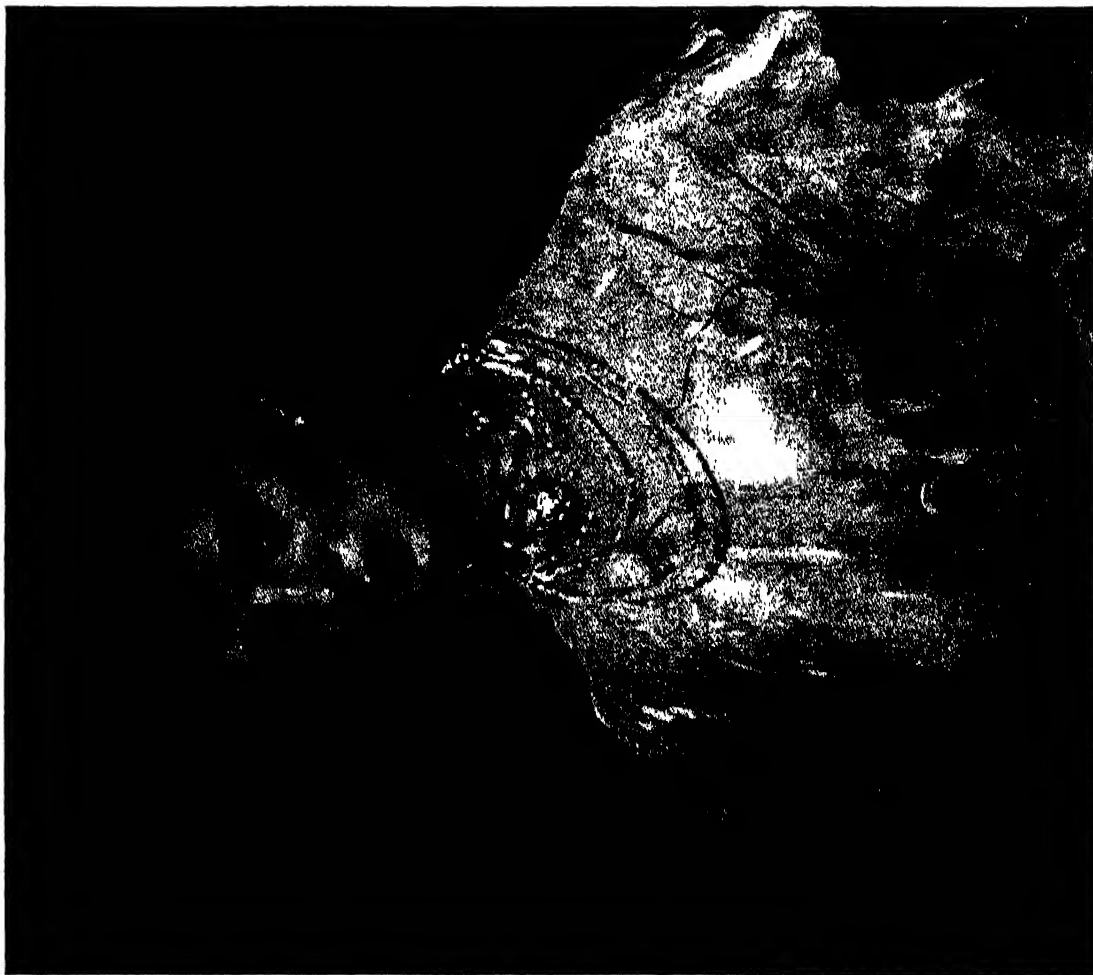


8 FT 6 IN HIGH

THE CUP OF IMMORTALITY
ALBERT TOTT



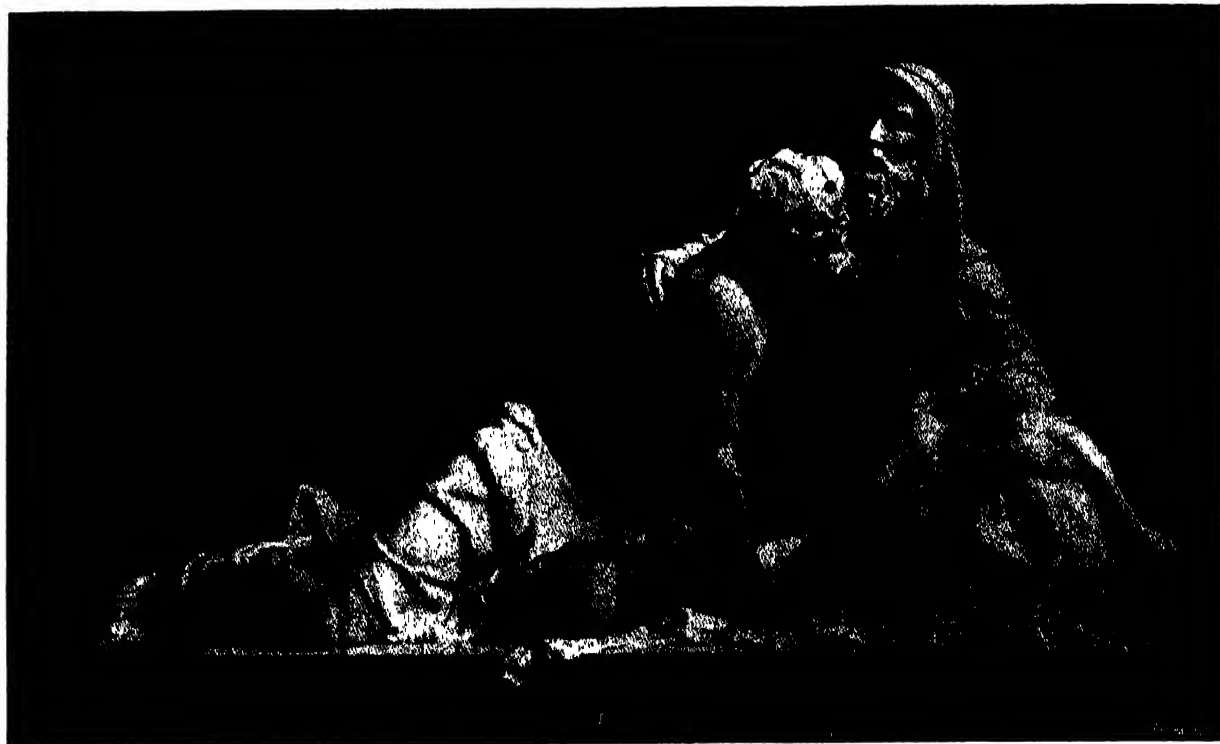
LOOKING INTO PORTSMOUTH.
EDWIN HAYES, R.H.A., R.I



MRS. MORTON ROBERTSON.
JAMES SAINT, R.A.



T. L. DEVITT, ESQ., PRESIDENT OF THE SHIPPING FEDERATION
Post-mortem Portrait.



BLESS ME, EVEN ME, ALSO, O MY FATHER'

4 FT 6 IN. HIG

L. ROSCOE MULLINS



THE GREETING

48 x 60

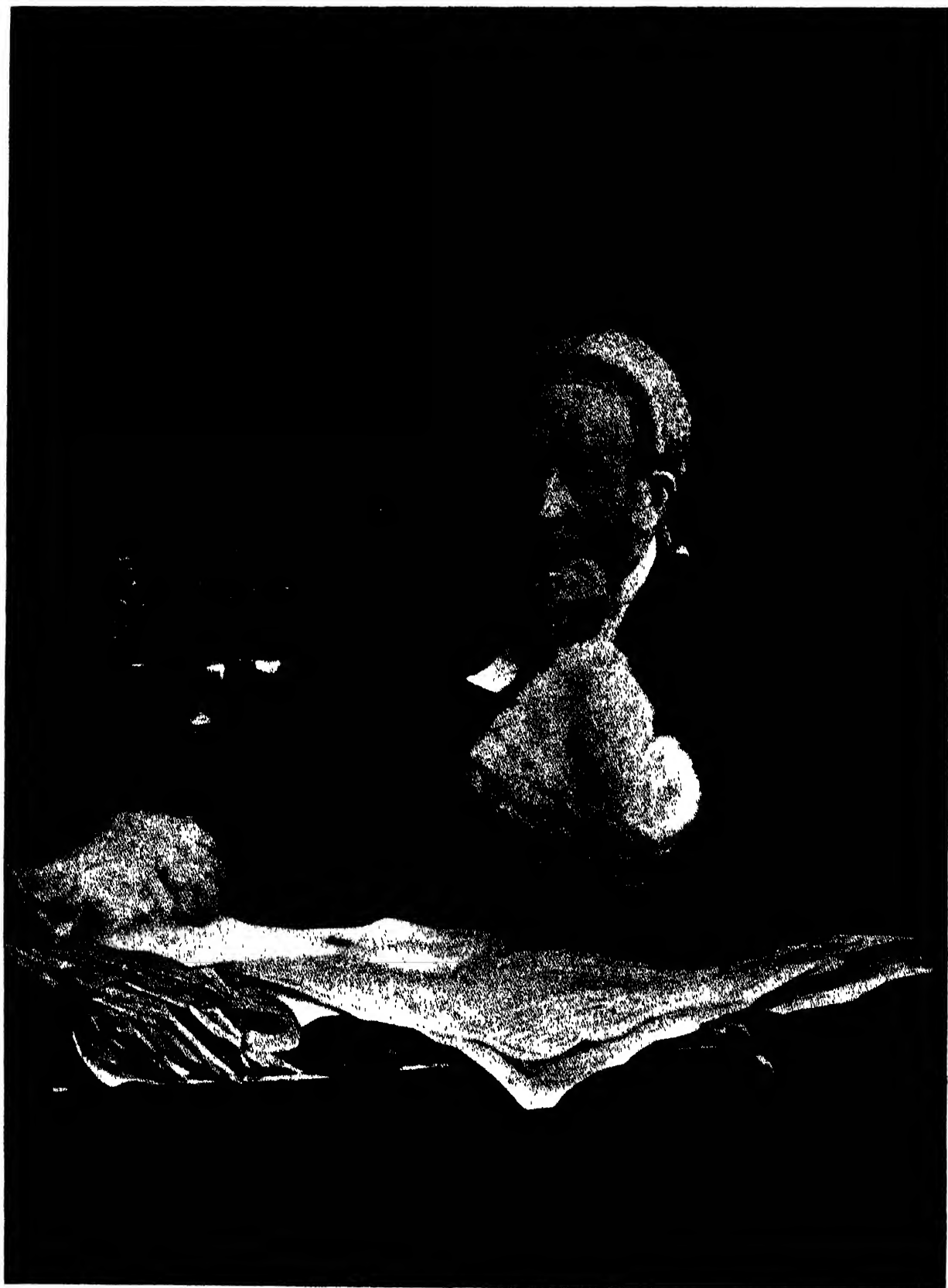
WALTER LANGLEY, B.T.



THE LATE LORD RUSSELL OF KILLOWEN, LORD CHIEF
JUSTICE OF ENGLAND (*Marble*)

To be placed in the Royal Courts of Justice

THOMAS BROCK, R.A.

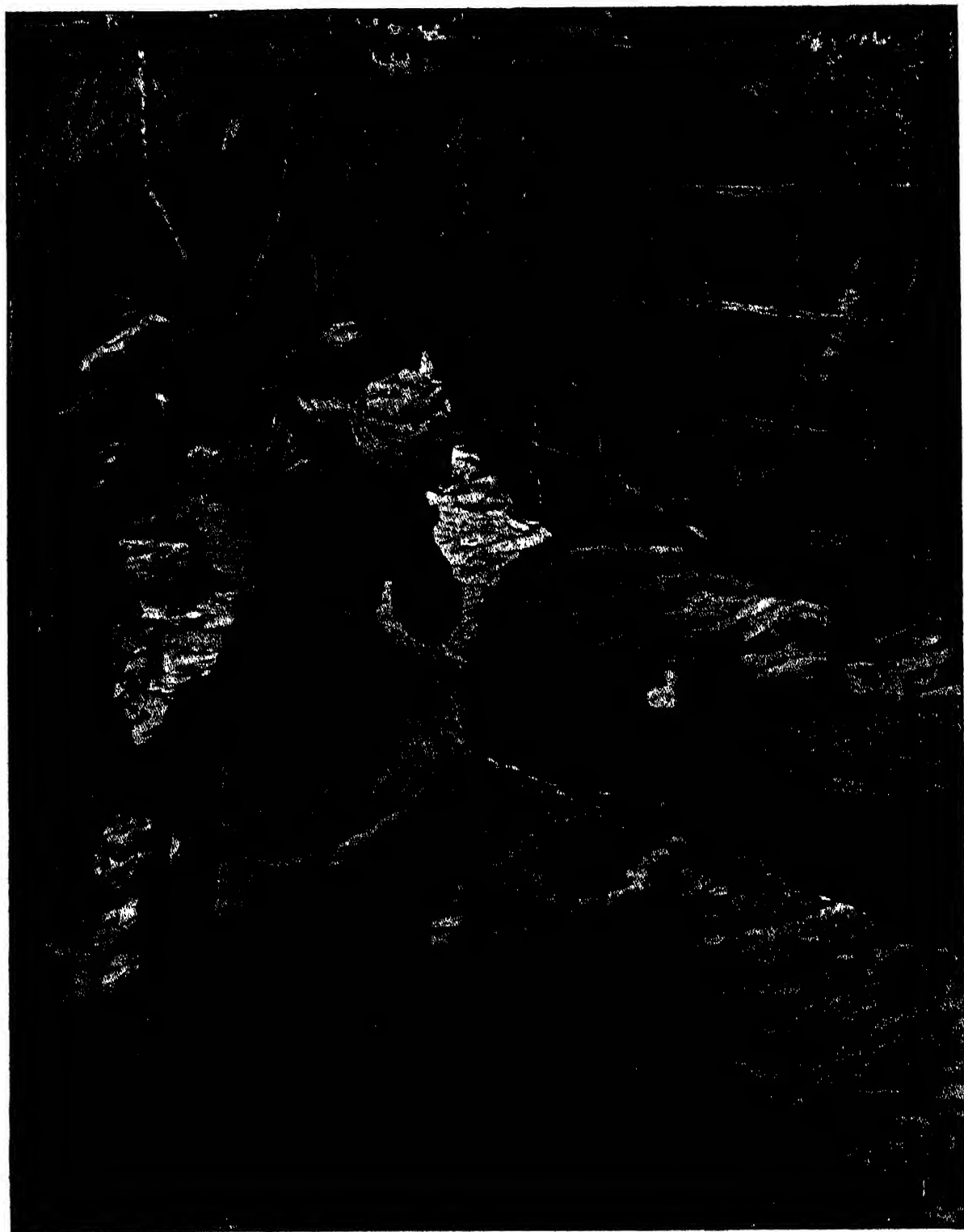


THE LORD CHIEF JUSTICE OF ENGLAND.

A. S. COPE, ARA

ROYAL ACADEMY PICTURES, 1904.

PART IV.



FROM A LIGURIAN SPRING.

H. H. LA THANGUE, A.R.A.

38 x 32

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THE CITY FATHERS' WELCOME TO KING EDWARD VII.

"My Lords and Gentlemen, the toast is 'His Majesty the King'."

W. HATFIELD, R.I.

By Permission of C. W. Faulkner & Co., 79, Golden Lane, E.C., owners of the Copyright.



KEYSTONE TO NEW BUILDING,
ROYAL LONDON FRIENDLY SOCIETY.

ALFRED DRURY, A.R.A.



DAY-DREAMS (Marble).

WILLIAM J. MCLEAN.



THE EARL OF MOUNT-EDGUMBE.

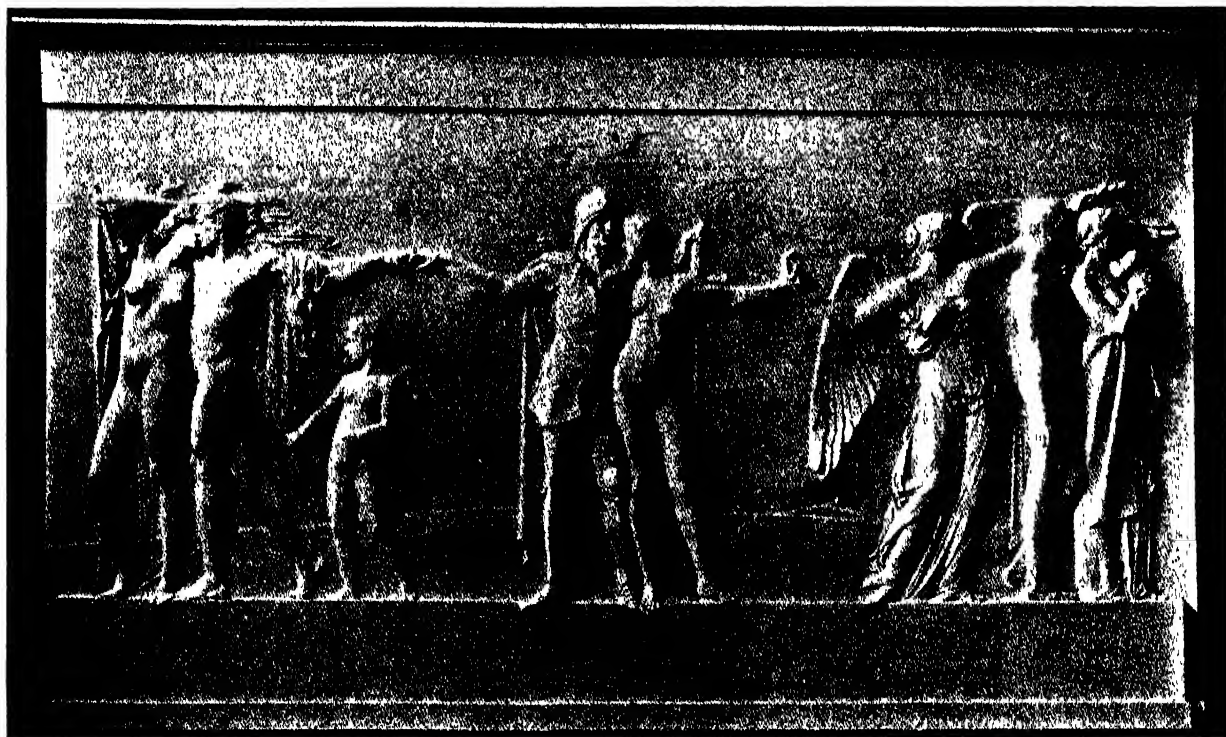
STANHOPE A. FORBES, A.R.A. •

50 x 40



THE HON VICTORIA BRUCE, DAUGHTER OF
LORD BALFOUR OF BURLEIGH

MARY L. WALLER.



LOVE AND LIFE SACRED AND PROFANE

F. DERWENT WOOD



MY CHILDREN AND THEIR PETS.

WRIGHT BARKER

50 x 60

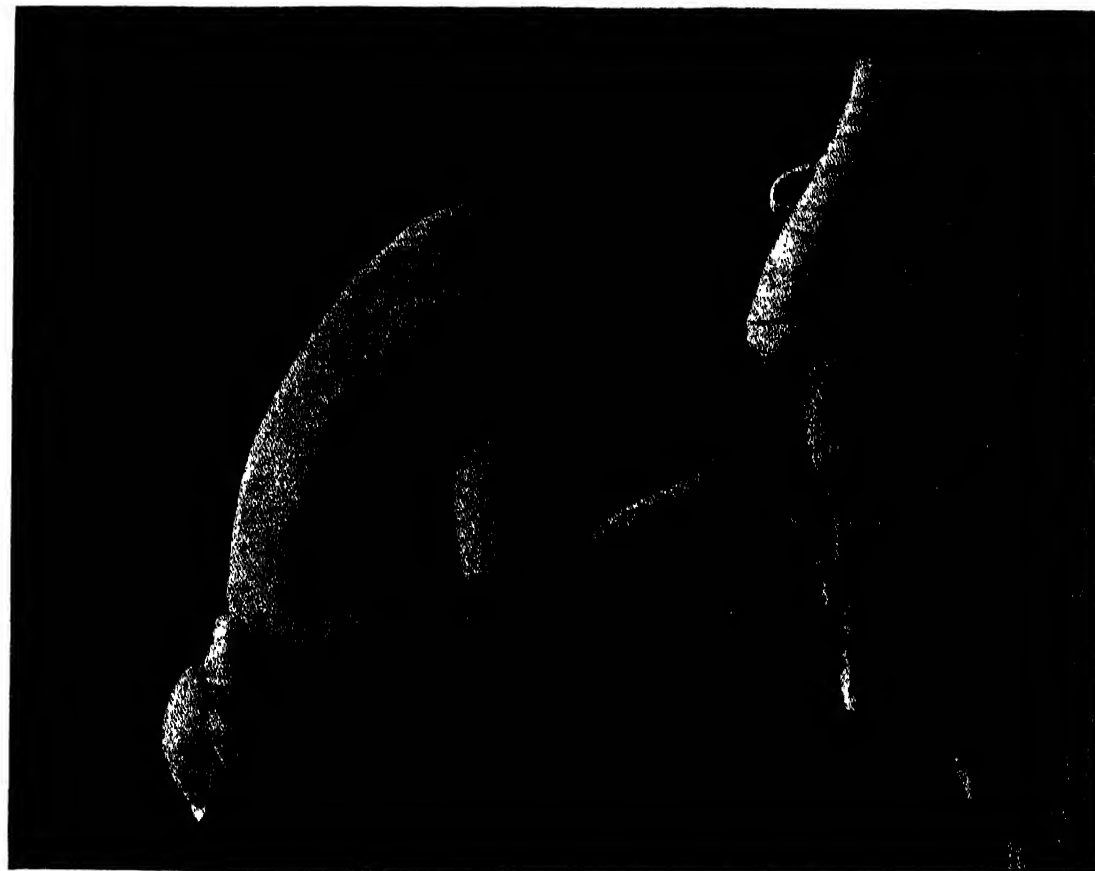


HAY HARVEST.
ARNESBY BROWN, A.R.A.



60 x 40

WHERE EER YOU GAZE, THE BLUSHING FLOWERS SHALL RISE,
AND ALL THINGS FLOUPISH WHERE EER YOU TURN YOUR EYES."
Sette's
HERBERT A. OLIVER



THE SANDAL
E. MCQUEEN & T. A. BRYAN



36 x 58

By Permission of Messrs T Agnew and Sons, the owners of the Copyright

A WELSH RIVER
B W LEADER, RA



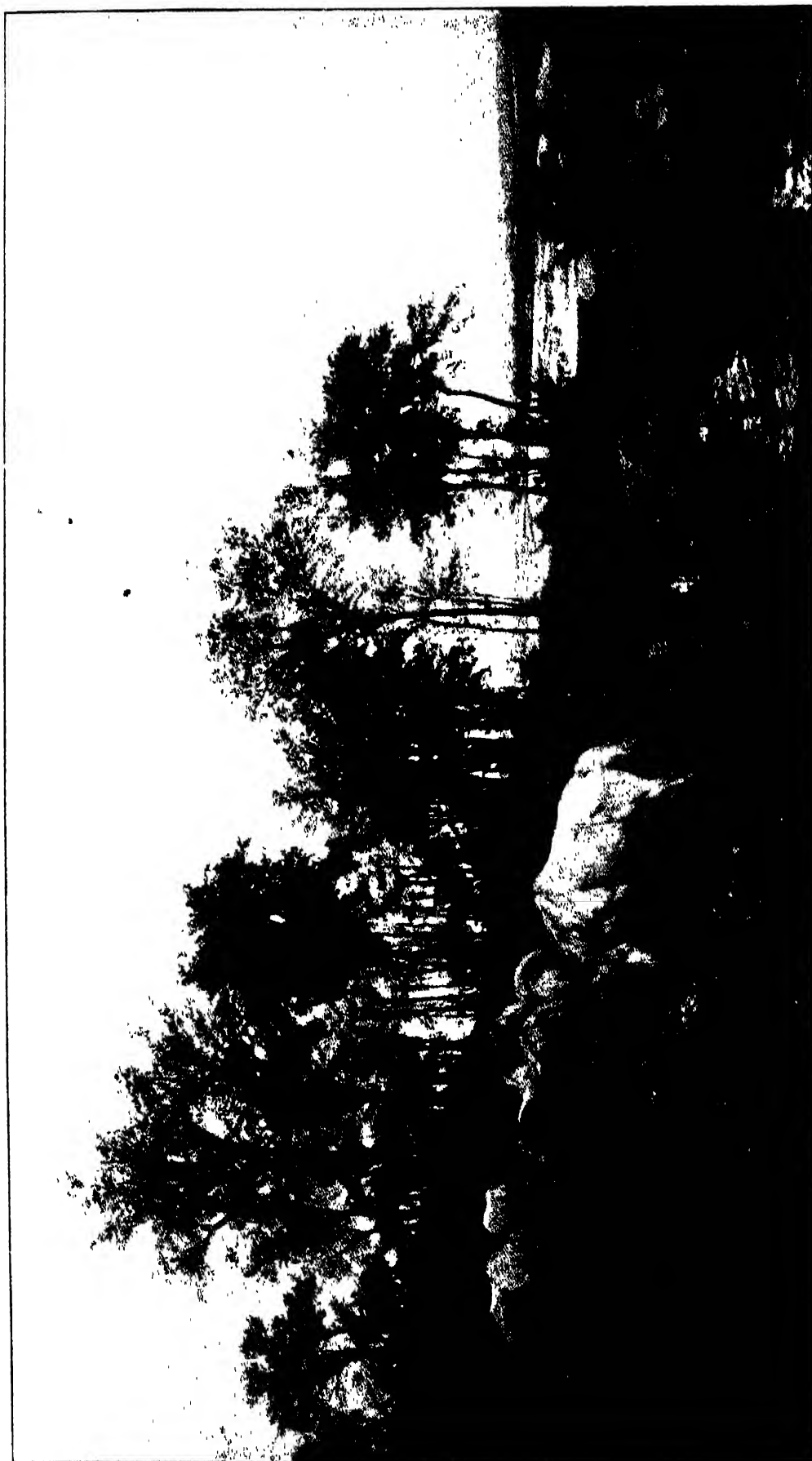
MRS JAMES HARR S.
G SPENCER W-TEON

60-25



THE RETURN OF THE PRIVATEERS
J L W-MS-SH

40-30



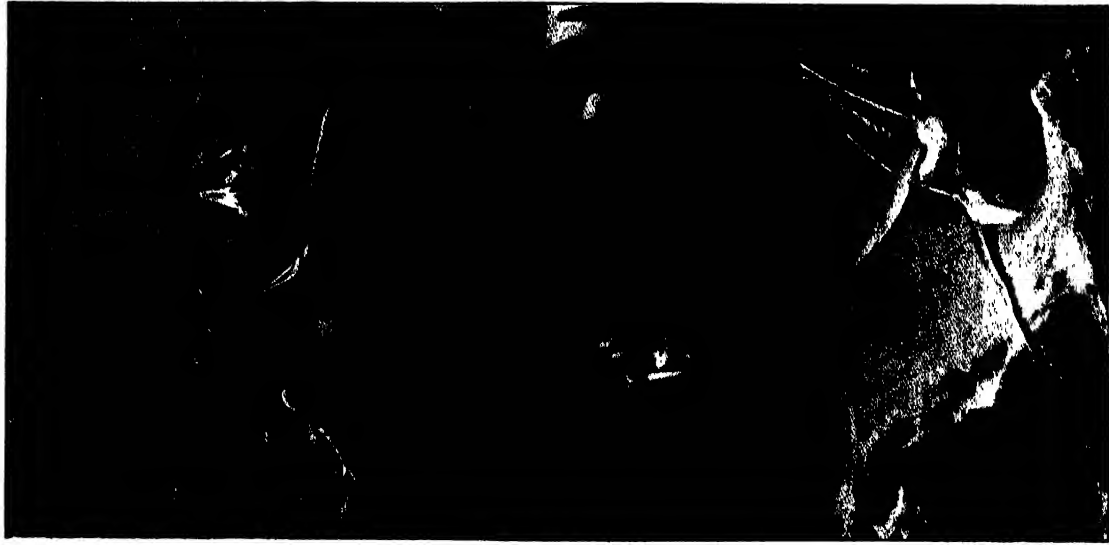
33 x 60

THE WANING YEAR.
H W B DAVIS RA



30 x 25

THE EARL BATHURST
W. W. O'LESS, R.A.



PRO PATRIA
HERBERT GALT



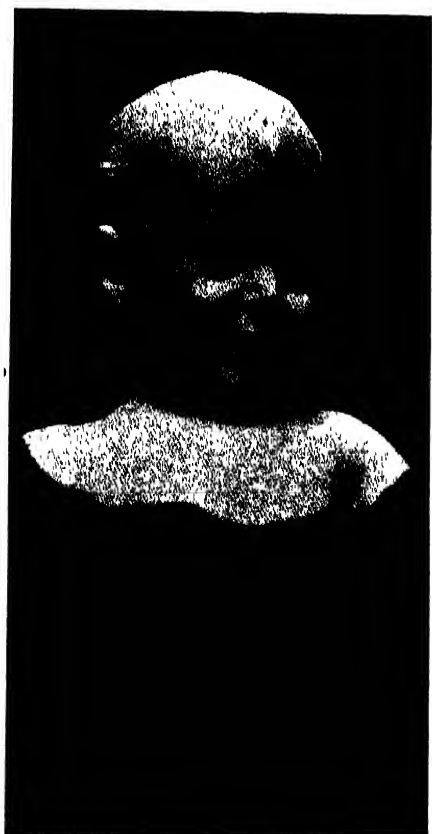
94 x 50 1/2

THE EARL OF SHREWSBURY AND TALBOT.
H. VON HERKOMER, RA, CVO



THE NEW MOON

LOUIS GIERH



A MERRY BABE (*Marble*).

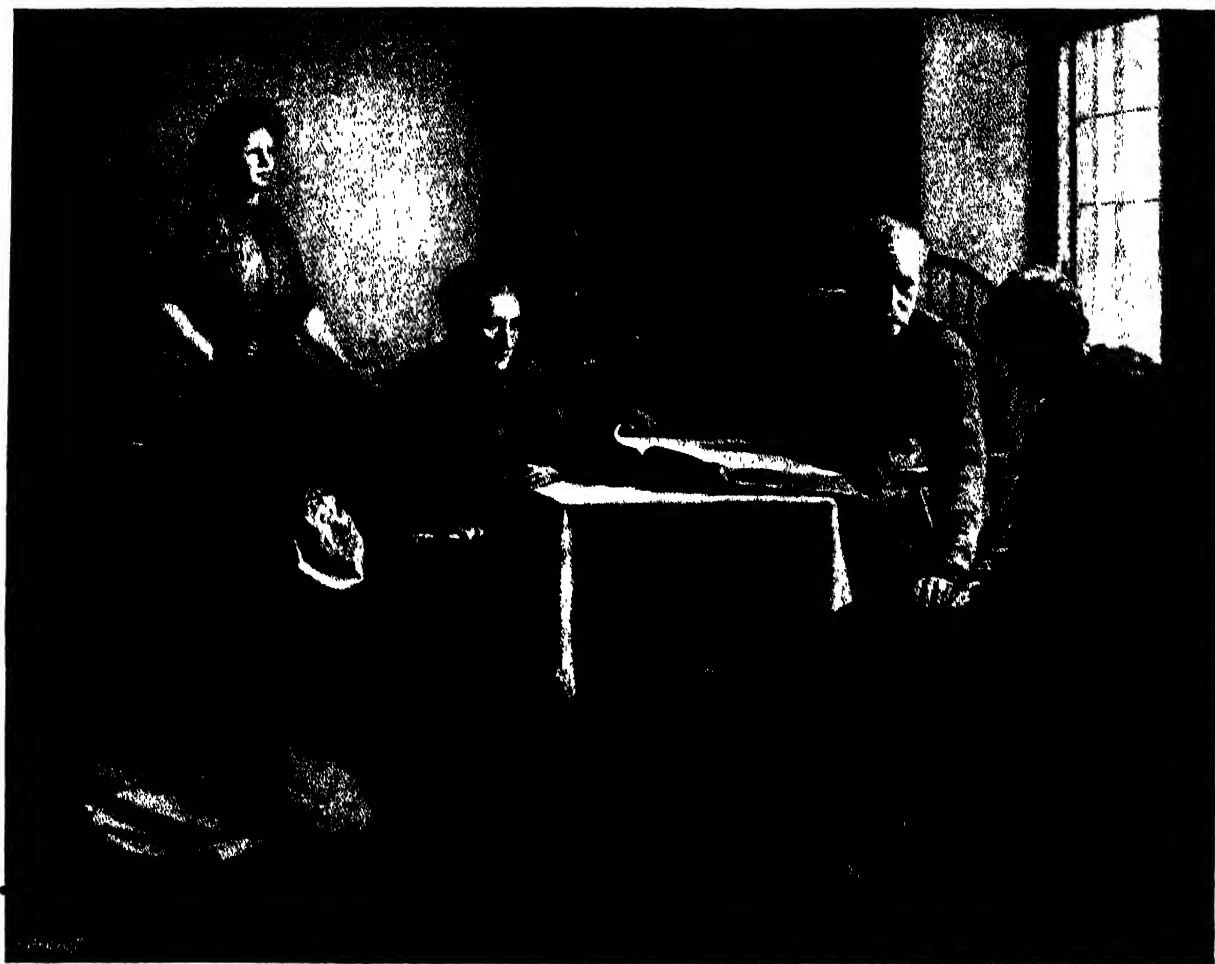
A. BERTHAM PEGRAM.



MRS. MACKAY

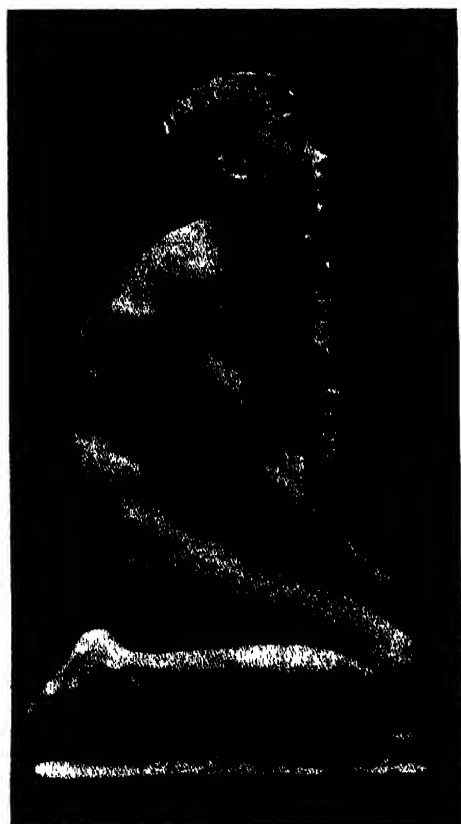
FRANK BRAMLEY, A.R.A.

22 x 20



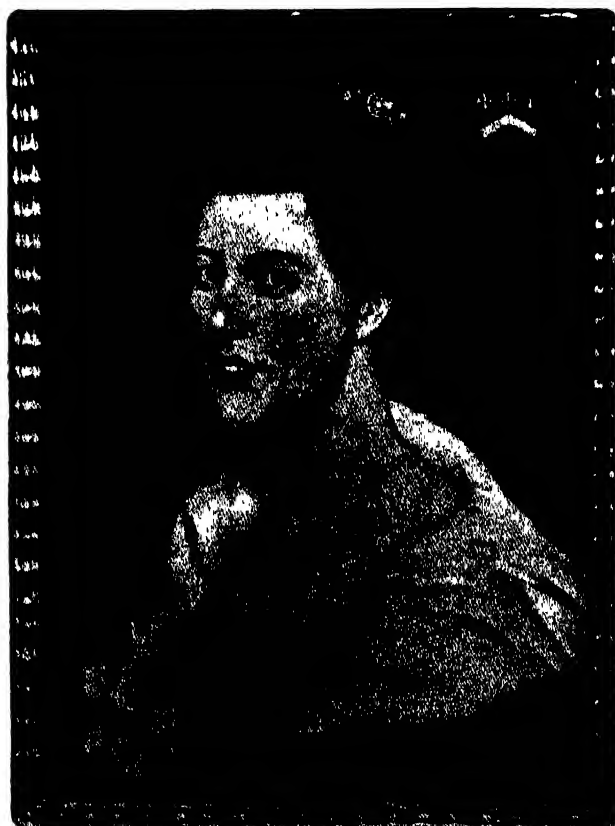
PEACEMAKERS

ALLAN DEARON



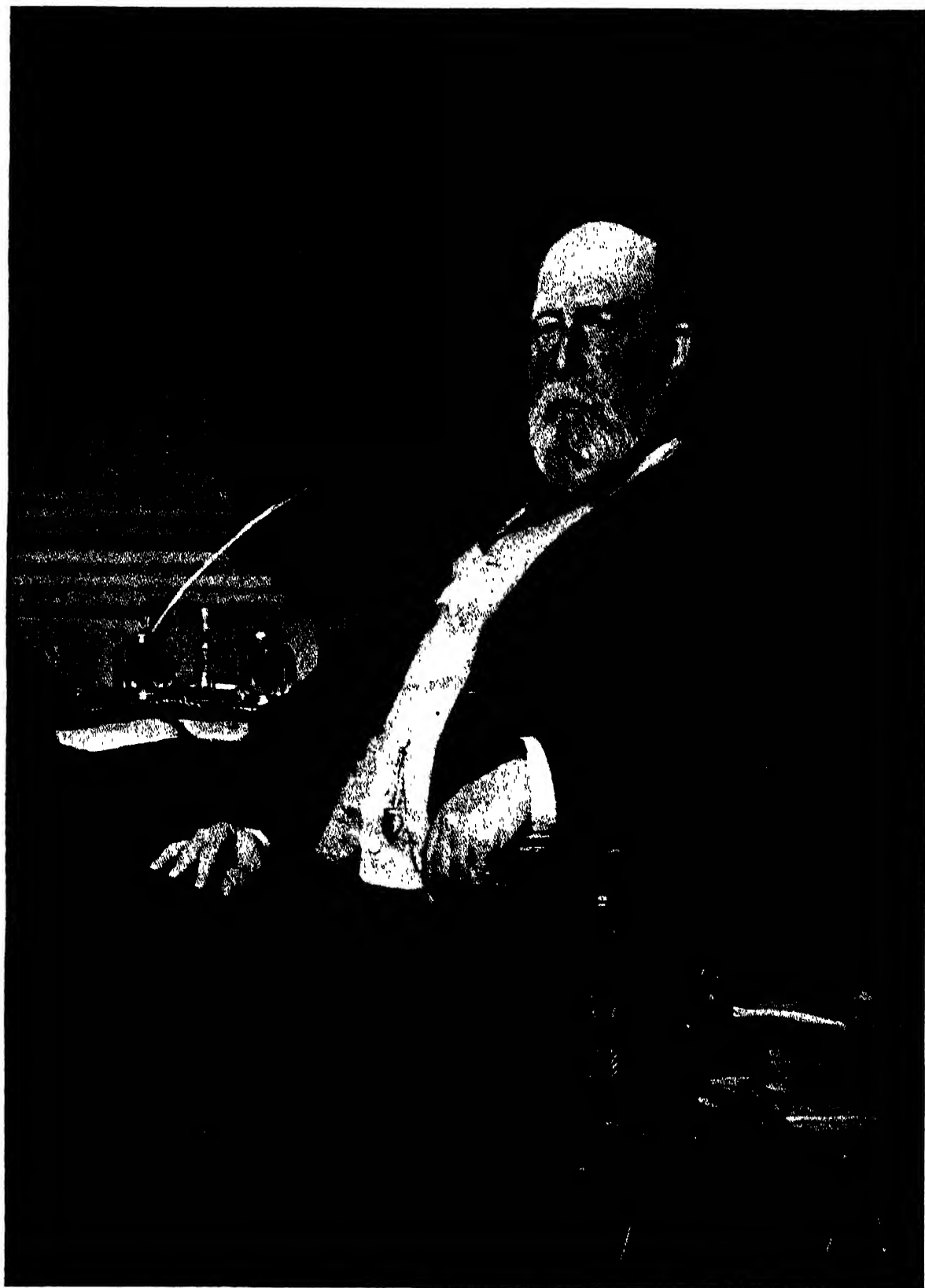
THE HARP OF LIFE.

CHARLES RUTLAND.



MRS ST JOHN HORNBY.

MARIANNE SILKES.



SIR JOHN NEILSON CUTHBERTSON. D.L., LL.D.
J. SEYMOUR LUCAS, R.A.

40 x 50



'MIRROR, MIRROR ON THE WALL,
AM I MOST BEAUTIFUL OF ALL?'

MOUAT LOUDON



THE SLOPE NEAR GUESTLING, HASTINGS

JAMES SANT, R.A.



PASSIVE RESISTANCE.

W. FRANK CALDERON.

40 x 50



OLD KING COLE
L CAMPBELL TAYLOR

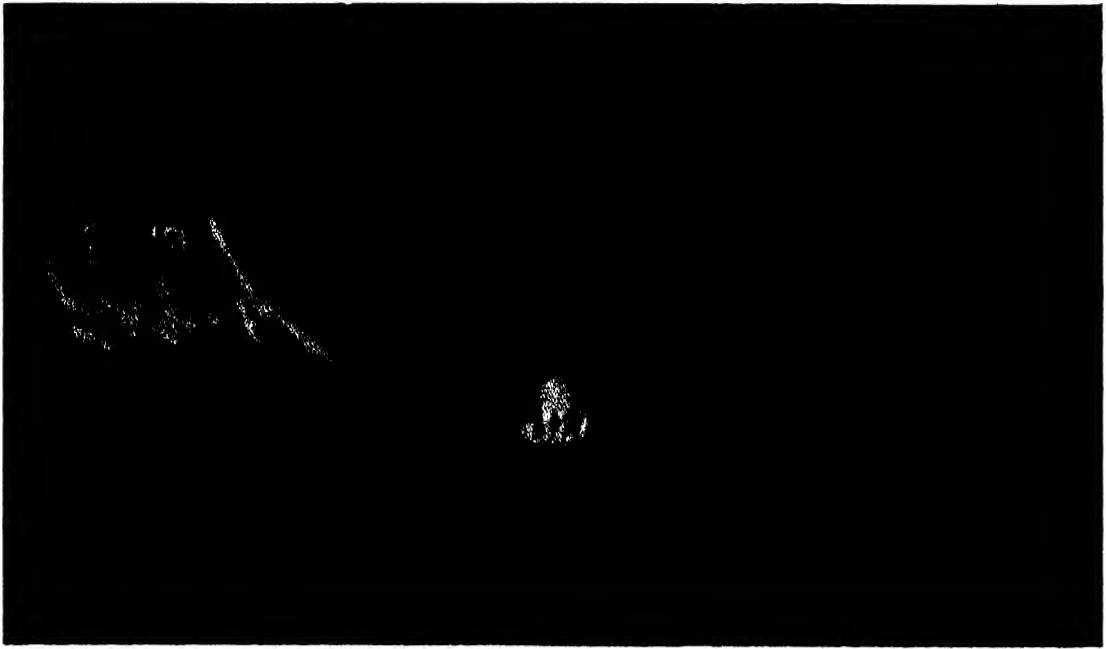
By Permission of Humphrey Roberts Esq, the owner of the Picture.

14 x 26



24 x 19

MARY, DAUGHTER OF GEORGE W AGNEW ESQ
FRANK DICKSEE, R A



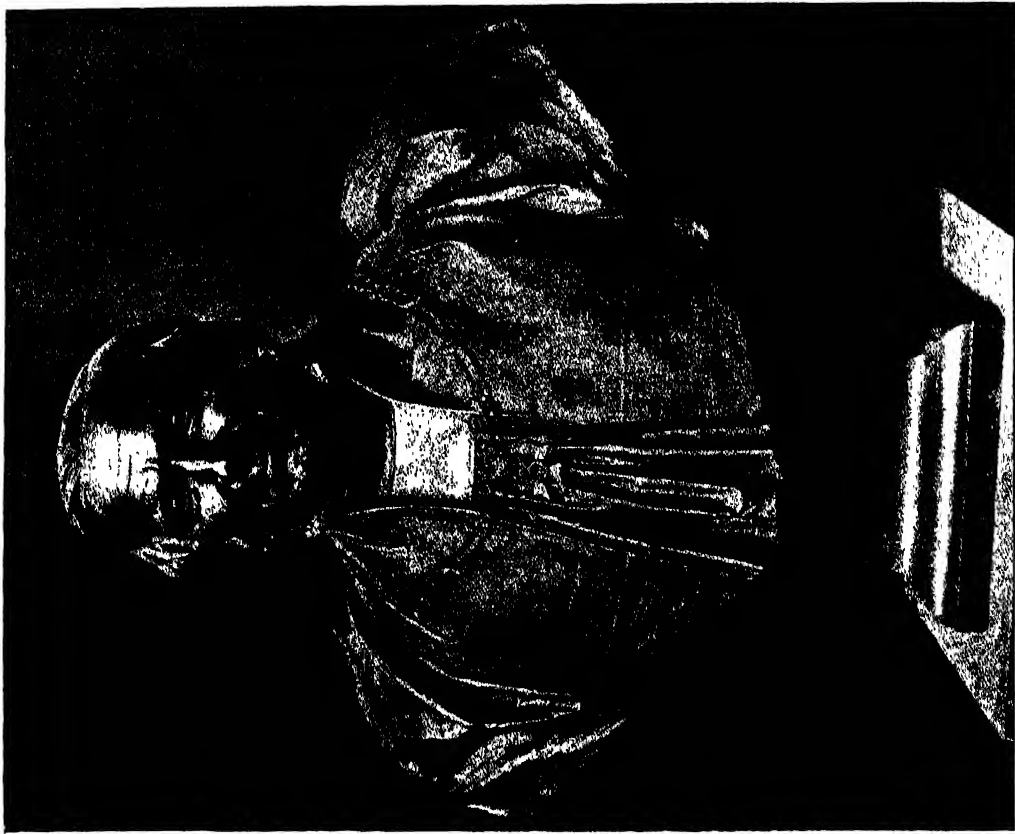
54 x 33

BERNARD, SON OF P REXFORD
PARSONS, ESQ
RALPH PEACOCK



36 x 28

RUSSELL J. KERR, ESQ.
Presentation Portrait.
FRANK BRANLEY, A.R.A.



LIFE SIZE

THE LATE ARCHBISHOP TEMPLE (Bronze).
To be placed in Sharnborne School.
GEORGE FRANKTON, R.A.



50, 72

THE END OF THE VINTAGE. RHONE VALLEY.
ALFRED EAST. A.R.A

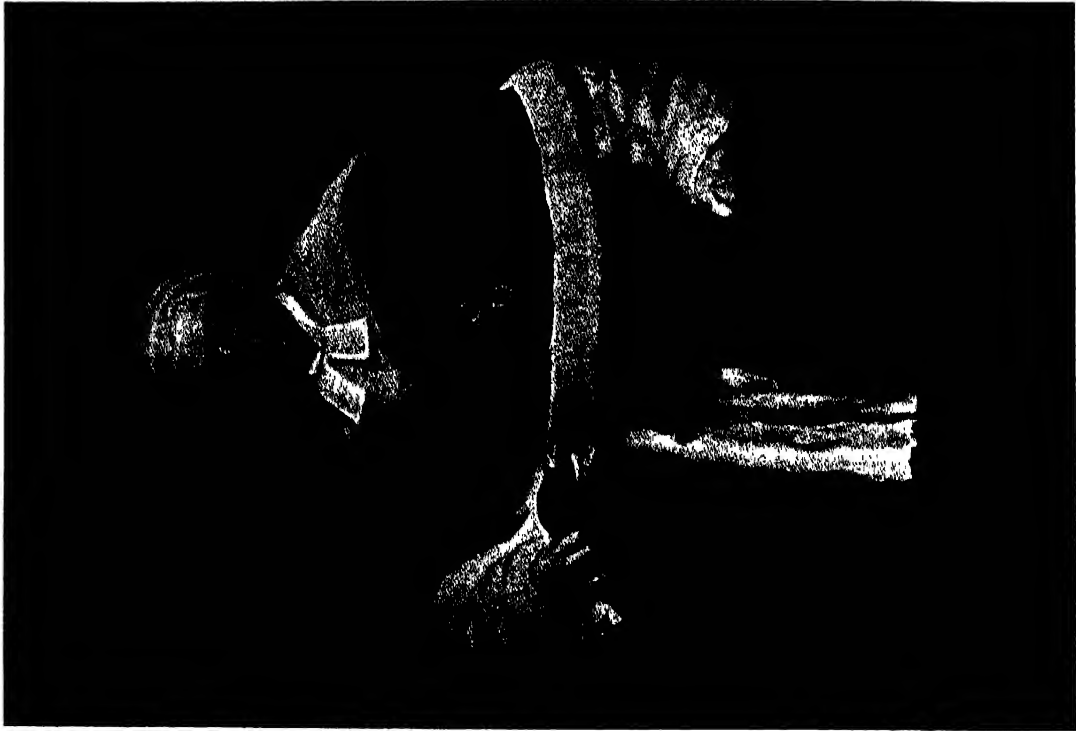


A' ER-WEEDS
C| IYTON ADAMS.



42 x 28

POMONA'S BLOSSOM.
G. HILLIARD SWINSTEAD.



67 x 40

MR JUSTICE BIGHAM
HUGH DE T GLAZEBROOK



• LOBSTER FISHERS

48 x 72

ARTHUR J. BLACK.



UPHILL PLOUGHING.

48 x 72

SIDNEY M. HOLLOWAY.



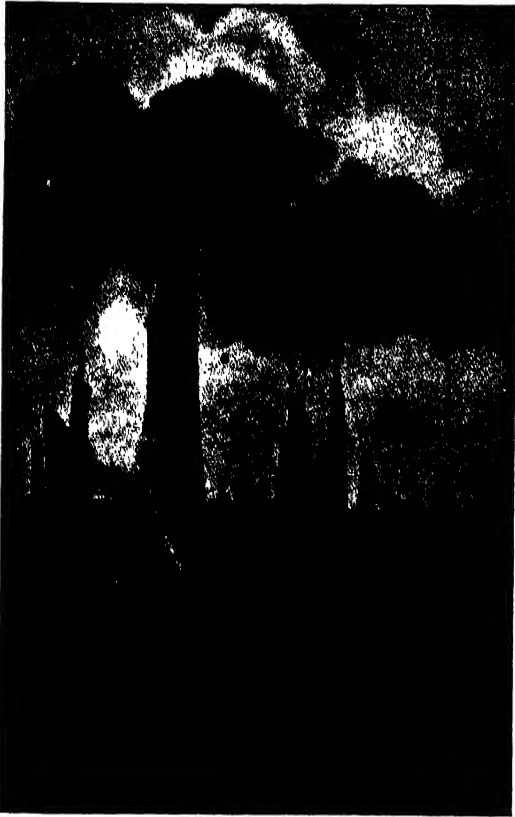
SIR ELLIOTT LEES, BART., M.P., D.S.O
W. W. OULESS, R.A.

50 x 40



ST FRANCIS OF ASSISI AND THE HEAVENLY
MELODY (see the "Fioratti")

FRANK C. COWPER.



THE DEPARTURE OF THE HERRING FLEET, 48 x 29
PORTREF, SKYE

LOIA DUWEN



HALLEY, ASTRONOMER-ROYAL TO
CHARLES II (*Marble*)

HENRY PERAM, A.R.A.



A CRITICAL MOMENT: SMUGGLERS SURPRISED.

GEORGE E. ROBERTSON.

55 x 77



THE PROPOSAL ACCEPTED.
MARCUS STONE, R.A.

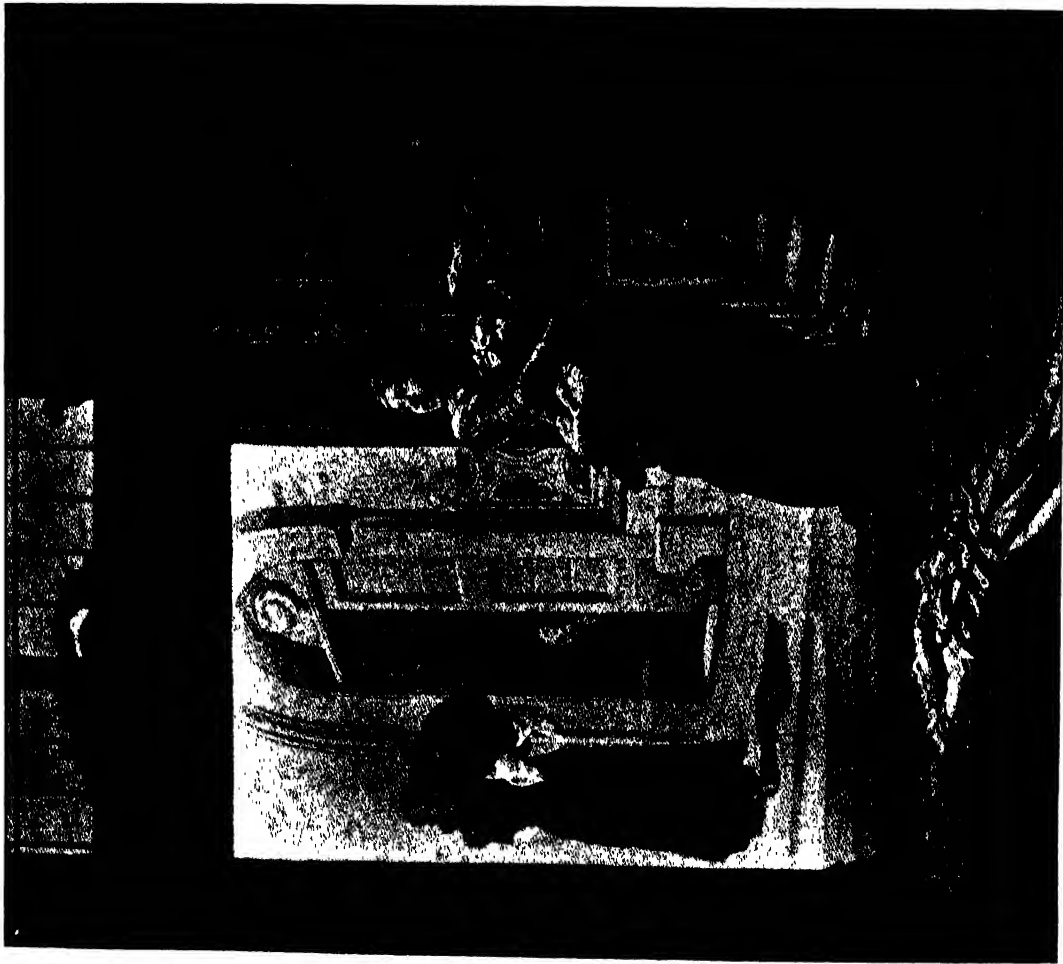
The property of the "Illustrated London News"

..



48 x 72

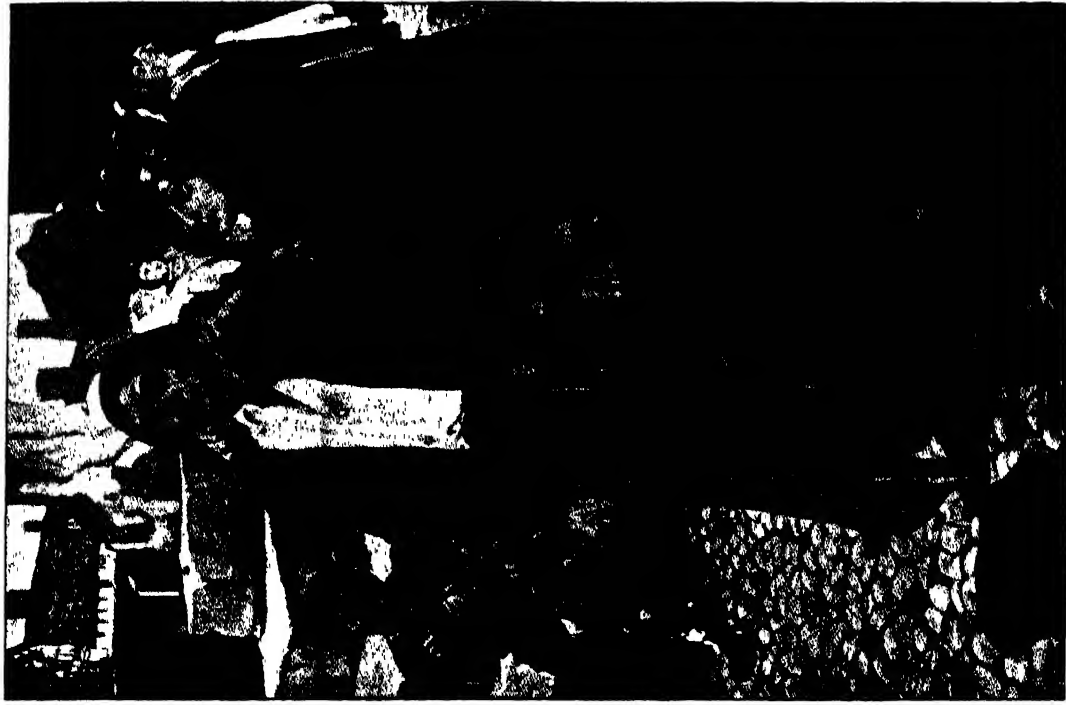
LONDONDERRY.
NIELS M. LUND.



DECORATORS

F W V. TOPHAM, R.

30 x 25



KNOWLEDGE PUTTING THE GARMENT OF
SORROW ON TO "EVERYMAN."

ISRAEL L. GLOAG.

44 x 27

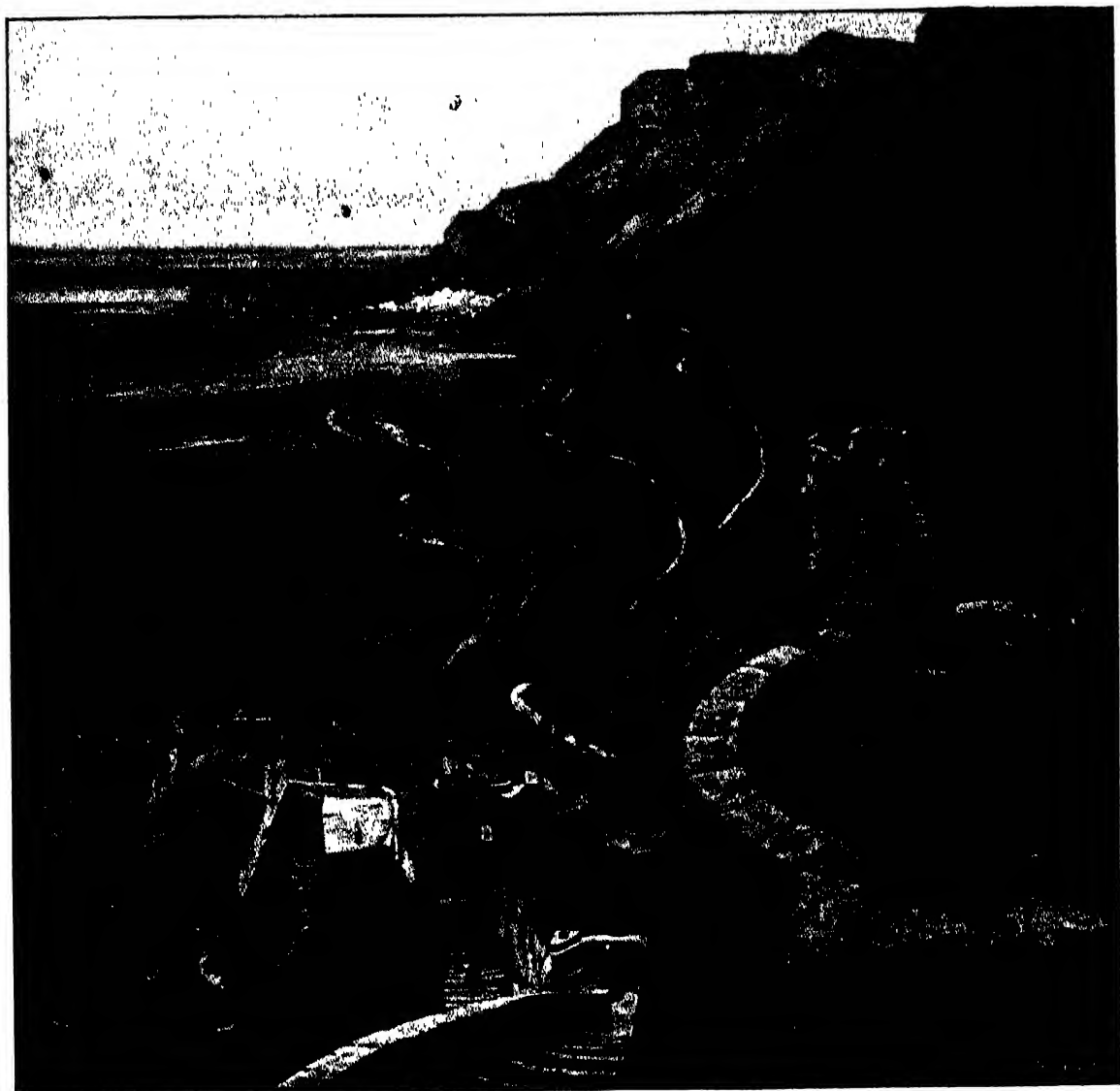


LORNA AND DOROTHY AUGHTERS OF
W. HEWARD BELL, ESQ.
J. J. SHANNON, A.R.A.



SIR SAMUEL MONTAGU, BART.

• W. Q. ORCHARDSON, R.A.



GOLDEN DAWN

WALTER DONNE

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